



THE CRAFTSMAN

PUBLISHED BY THE CRAFTSMAN PUBLISHING CO.
VOLUME XXV DECEMBER, 1913 NUMBER 3

THE FIRE ON THE HEARTH



NOW that the Christmas season is with us again, warming the hearts of young and old, orthodox and agnostic alike, with its message of universal fellowship and good cheer, our thoughts turn instinctively to the genial flame that for so many centuries has been the symbol and center of the holiday spirit. Once more, in our modern and materialistic souls, is kindled the spark bequeathed by our fire-worshipping ancestors; we glimpse again the halo of legend and romance that has ever encircled the altar of the open hearth; we realize with renewed poignancy the vital and far-reaching part which has been played in our individual and racial progress by the fireplace, that "earliest and most influential of schools."

It seems difficult to establish relationship between the modern fireplace, with its scientific construction, its beauty of design and decoration and the luxury which civilization has gathered around its hearth, with the primitive form of fireplace that our savage forefathers knew. To them fire was a most precious and cherished possession—a gift from the gods themselves. Each tribe or nation had its own myth concerning the origin of the sacred flame, the best known being the legend of the old Greek Prometheus, half god, half human, who, braving heroically the wrath of Zeus, stole fire from heaven to save the sons of men. Some said he concealed the flame in a hollow fennel stalk—a Grecian mode of carrying fire—others that he held a rod against the sun; but whether gift or theft, the flaming spirit was always an object of veneration.

"If, by chance," says the historian, "the fire in the Roman temple of Vesta was extinguished, all the tribunals, all traffic, all public or private business had to stop immediately. The connection between heaven and earth had been broken, and it had to be restored in some way or other—either by Jove sending down divine

THE FIRE ON THE HEARTH

lightning on his altars, or by the priests making a new fire by the old sacred method of rubbing two pieces of wood together."

Of course, it was to some such practical means as the latter that the real origin of mankind's fire must be traced. And probably each tribe made its own discoveries, for the knowledge of fire and its uses is so general that there seems to be no authentic record of a tribe wholly ignorant of them. Nature herself must have supplied primitive man with his first intimation of this wonderful phenomenon and its remarkable properties, and we can imagine what awe and terror must have filled his untutored mind at the first sight of lightning striking a tree and setting the forest ablaze, or the eruption of an unsuspected volcano shooting its fiery tongues to heaven and spreading lava and ashes on the plains below.

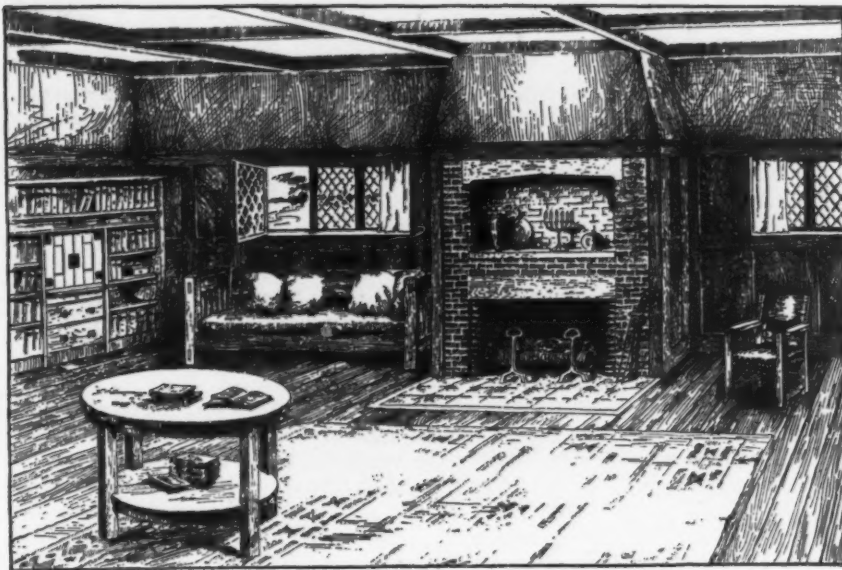
Whether such seeming miracles as these supplied the first fire-maker's inspiration and made possible the capture and taming of this wild, bright magic, or whether he discovered, by experiment or chance, the wizardry of rubbing together two pieces of wood or flint, certain it is that the discovery of fire marked the beginning of human culture. Most of the arts—lighting, cooking, heating, warfare, metal working and pottery making—owe their origin directly or indirectly to the useful flame.

As the generation of fire in early days involved considerable time and trouble, these primitive people used to build a fire in some public place or building, where it burned constantly, carefully tended day and night. In the temples of the Egyptians, in the towns and villages of the Greeks, Latins and Persians, this fire was always flaming brightly.

NATURALLY, about this important nucleus of the public weal, much sentiment and superstition clung. Religious, social and political customs and rites throve around it, and folklore and history became closely interwoven with this red spirit of the altar and the hearth. It became the symbol of home and country, the synonym for bodily comfort and spiritual gladness, the center of festive gatherings and celebrations of many kinds. In fact, our own Christmas banquet, with its "yuletide log," its mistletoe and holly, its gifts and hospitality, is reminiscent of the feasts given in honor of the gods and goddesses of old, and as Cato said of Rome's luxurious banquets, their fascination is "not so much the pleasure of eating and drinking as that of finding one's self among friends and of conversing with them."

Meanwhile, as the fireplace developed in social significance, its construction also passed through many changes, which historian

THE FIRE ON THE HEARTH



THIS MASSIVE FIREPLACE WITH ITS ANDIRONS AND LOGS AND SIMPLE LIVING-ROOM SURROUNDINGS SEEMS FULL OF THE LATENT SPIRIT OF WARMTH AND HOSPITALITY: HOW READILY ONE CAN IMAGINE IT THE CENTER OF A MERRY CHRISTMAS GATHERING!

and archeologist have noted. At first the fire of a private dwelling was built simply on a hearth of clay, and the smoke escaped through either the door or through a hole in the roof, as in the cabins of the early Irish, the hovels of the Scotch, and the crude homes of various primitive tribes.

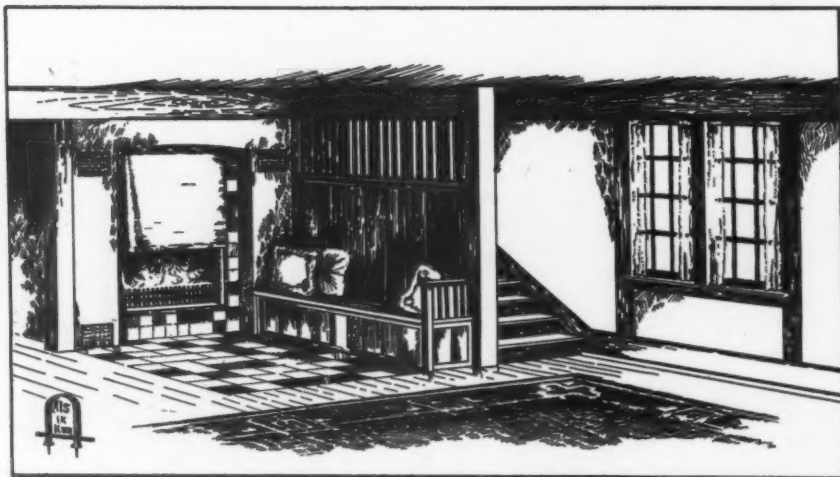
"The idea of building the fireplace against the side wall," says one authority, "probably originated in England in the eleventh century, at the time of the Norman conquest. Previously the chimney consisted merely of a hole in the roof, with a small wooden tower above to carry up the smoke. At the time of the Conquest, fortresses were constructed and the roofs used for defence, so that the central opening for smoke was rendered impossible. The fireplace was removed to an outside wall, and an opening made in this wall above the fire for the passage of the smoke."

The invention of the chimney, as we know it, evidently did not come until later, the records of its first use being somewhat indefinite. In an article published in the *American Architect* in nineteen hundred and nine, we learn that many are inclined to credit Venice with the invention of the chimney, although it would seem more natural to look for its origin in a colder country like England. "But in the build-

THE FIRE ON THE HEARTH

ing requirements established in the reign of Richard I (eleven hundred and eighty-nine to eleven hundred and ninety-nine) and known as the Decrees of the Assizes of London, though we find familiar phrases such as the 'thickness of party walls' and the 'height of ceilings,' there is not the remotest mention of the chimney. In Rochester Castle, constructed about the middle of the twelfth century, complete fireplaces may be seen, but their flues go up only a few feet in the thickness of the wall, and are then turned out through a small oblong opening in the exterior wall. Probably the oldest complete chimneys running to the top of the building are in Castle Hedingham and in the old castle at Sherborne. During the reign of Henry VIII (fifteen hundred and nine to fifteen hundred and forty-seven) they made their way into many private houses."

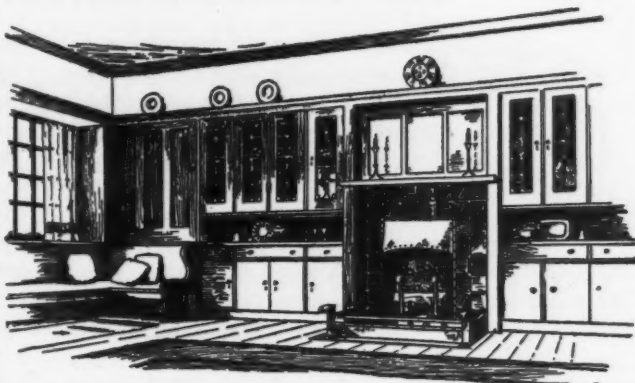
IN addition to the regular fireplaces, various means were used in the olden days for cooking and heating purposes, such as iron and brass braziers in which charcoal, coke or coal was burned, the warming pans which were used in beds, and other devices carried about from room to room for the comfort of chilled hands and feet. We read, for instance, of Antonio Magliabecchi, the famous librarian of the Grand Duke of Tuscany, that he "used to move about among his books with a kind of warming pan attached to his arms, so that he might warm his hands during the cold days of a Florentine winter."



THE CRAFTSMAN FIREPLACE AND INVITING SEAT PICTURED HERE SUGGEST ONE OF MANY DELIGHTFUL WAYS TO BRING AN AIR OF RESTFUL SECLUSION ABOUT THE MODERN HEARTHSTONE.

THE FIRE ON THE HEARTH

The open-hearth chimneypiece, however, formed the main source of heat for many centuries, passing through various ingenious forms, expanding often to such generous dimensions as to accommodate within its recess fireside seats, and gathering about it such picturesque and useful accessories as the hobs on which the kettle was placed, the spits for roasting meat, the hangers or cranes from which the pots were suspended.



THERE IS AN ATMOSPHERE OF SOLID COMFORT AND PERMANENCY ABOUT THIS DINING-ROOM FIREPLACE: THE BUILT-IN SIDEBOARDS, CUPBOARDS AND SEAT ALL EMPHASIZE, IN THEIR PRACTICAL WAY, THE HOMELIKE FEELING OF THE OPEN HEARTH.

An interesting comment on the modern fireplace is given in the Shackletons' chatty book, "Adventures in Home-making:"

"Among the curious and well-nigh incomprehensible things of the last century was the passing of the fireplace in favor of the airtight stove and furnace. It used to be, of necessity, that every house had its fireplace. Then they were swiftly discarded, with none so poor to do them reverence. But gradually they have been coming into their delightful own again, with improvements that come from a better knowledge of chimneys and of the conservation of heat."

Thus from those primitive fires of our early forefathers, and the "broad-breasted, deep-chested chimneypieces" of a few hundred years ago, we turn with expectant eyes to the fireplace of the future, picturing, in imagination, its place in the ideal democratic American home. We see the hospitable inglenook, the simple seats, the inviting bookshelves, all those friendly details that enhance the companionship of the blazing logs that rest upon the andirons of the open hearth. We watch the glow reflected in the loving faces of those who gather round, and feel the thrill of warmth and fellowship that expands their hearts. And searching for a fitting motto to inscribe above this simple household shrine, we recall the old tender words, so fraught with Youth's brave hope and Age's garnered memory—"Where young men see visions and old men dream dreams."

THE HUMBLE ANNALS OF A BACKYARD: WINTER AND AGE: BY WALTER A. DYER



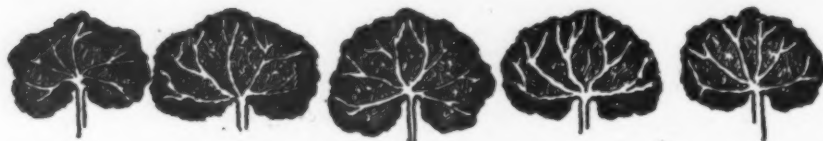
DECEMBER in our backyard is a cruel destroyer of illusions. The green draperies, with which nature clothed it, have worn out and blown away. All is bare and brown. Every rut and hollow shows in the lawn; the old pear tree lifts crooked and decrepit branches like fingers knotted with pain; every place in the fence that needs repair obtrudes itself upon my guilty gaze; the green screen of the clematis has disappeared disclosing the harsh outlines of a vulgar ash bin. The garden has lost every little coquetry of leaf and flower, and has surrendered unconditionally to the drab unloveliness of middle age. The grace of growing things has departed and left the ugliness of decay.

Then comes the snow, winter's white sister of charity, to clothe the naked and to cover the face of the dead.

What a wonderful transformation our backyard undergoes during the first real snow-storm. All the little hollows and inequalities are filled, and a white lawn lies smoother than any greensward. Every harsh and awkward angle in fence and ash bin and wood pile is made smooth and round. English starlings, those whistling little brothers of the blackbird, come to the veiled garden in search of seeds. Even the gnarled old pear tree takes on a sort of venerable beauty, such as soft, white hair gives to an old man. Bustling Boreas has left behind him a gentle peace.

I hope old age is going to be like that. If youth is feverish and fretful, and if middle age is a disillusionment and a bore (some say it is, though I don't believe it), there should come a time at length when the struggle is over and peace settles down upon the soul.

Down under the snow my bulbs are sleeping; the rose bushes in their winter coverings are dreaming of June. Already I am beginning to look forward to my crocuses and bluebells and snowdrops, and the first green leaflets on the lilacs. I hope old age will not be deprived of a like vision of springtime, with blossoms and green fields—somewhere.



CAMILLE CLAUDEL AND HER SCULPTURE: REALISM AND IMAGINATION COMBINED IN HER CONTRIBUTION TO FRENCH ART



HE sculpture of Camille Claudel, little seen in America, is that of a woman of this century having drunk deeply the draught of success. Her genius in truth is of the kind which in every age and country breaks through all recognized laws and conventions and stands alone in the merit of its own individualism.

In the achievements of Camille Claudel one sees, as it were, the art of all ages; the gravity and poise of the Egyptian; the action and full beauty of the Greek; the feeling of the pleasure-loving Roman and the influences of modern times. Exact prototypes however of her works are to be found in none of these periods of stupendous achievements. It seems rather as if through tradition or inheritance she had apprehended the underlying impulses of other times using them in her own work merely as stepping-stones in the development of her art.

Unquestionably Camille Claudel has created her own mode of working in plaster, one which places her full-fledged on the plane of genius. Her art, especially the nude, is one apart from that presented by numbers of sculptors, many of whom season after season present time-worn interpretations, which eventually find places of permanency either in cemeteries or else in museums.

The art of this talented woman is above all else intimate. Sculpture as known to her is an art alive with thought and able to touch life in its various aspects. It is one which on its face shows the joy of the modeler with plastic material between the fingers, feeling meantime the power to portray the delight of a child holding her first doll, the abandon of love, the pride and glory of maternity, the tragedy of improvident old age. Her imagination is both forceful and naïve. In her hands, dominated by a fine intelligence, the very genius of interpretation is set free. It seems, moreover, as if from her work she had the power to detach herself completely, losing herself in the individuality of her creations. Perhaps for this reason a sort of lyrical ejaculation runs through her work. On looking at it one fancies the depicted sigh breaking into a cry, the portrayed action of the horse springing into a gallop. Unquestionably it is the thought of life in her creations, those passive in poise as well as active, that give them such intimate appeal. One superb figure in marble of a woman kneeling at a chimneypiece is entirely in repose, nevertheless on gazing at the back of this woman, the emotion of her thoughts, the wonder of her being, are sensed,—one

THE VISION OF CAMILLE CLAUDEL

longs to know the forces that have led up to her attitude, seeming at the moment to hold her chained.

In the plaster bust of M. de Massary much of this same feeling is evident. The lines of the face are fine and beautifully modeled and more prominent still is the fact that from this face shines an intelligent and far-reaching thought, a thought mastering the inaction of the plaster.

This wonderful living quality is found in the greater number of this sculptor's works, in the most unfinished of her plaster studies as well as in examples retained by museums and private owners.

"LA PETITE CHATELAINE," a child sighting in the future the responsibilities of her life, is an exquisite expression of both realism and imagination. The face as herein shown has the tenderness and softness of extreme youth; it has also the hint of womanhood. Another bust of this same child is represented with the head uplifted as if drawing inspiration from some high source. The hair is here carefully curled as for a daytime function. Even through the medium of marble the feeling of these curls is softening to the thoughtful little face and enhances its spirit of babyhood. Both of the representations of "La Petite Chatelaine" are animated and spirituelle. To have so skilfully reproduced this child in marble has required not only the technical skill of the trained sculptor, but the heart and sentiment of a poet, projecting through the marble, her vision of the rhythm and beauty of supreme youth.

The work of Camille Claudel is absolutely frank. Perhaps it is this strong note of sincerity that endows her with appealing power. For much of her work is crowned with sincerity; the desire to represent a theme artistically is felt so strongly that all elements of indecision and doubt are banished. Even it matters not if the theme is trying to the emotions.

Camille Claudel has been happy in having different members of her family to serve her as inspiring models. The bust of her brother, M. Paul Claudel represented as a young Roman, is full of idealism, and the beauty of face and figure desirable in such a subject. Besides the intelligence sensed in the face, the drapery of the torso is notable. In fact, this sculptor has broken through the limitations of her material wherever drapery is concerned. Often she has used it in a fantastic enveloping way that seems to hold the theme of the work and the thought that has controlled it in complete unity. The drapery about the bust of the young Roman is simply manipulated, yet in it is read a Roman background, the Roman's idealism of life. In no way is it overdone.



Courtesy of L'Art Décoratif.

CAMILLE CLAUDEL: MODERN FRENCH SCULPTOR.



BUST OF M. DE MASSARY: CAMILLE CLAUDEL, SCULPTOR.



"LA PETITE CHATELAINE;" CAMILLE CLAUDEL, SCULPTOR.



"ABANDON:" CAMILLE CLAUDEL, SCULPTOR.

THE VISION OF CAMILLE CLAUDEL

In the interpretation of old age as well as of youth, Camille Claudel controls her medium as could only be done by the hand of the rarely talented. The agony, the deep despair of unhappy old age has more than once provided her with a subject, stirring and realistic.

"La Vieille Hélène" depicts, on the contrary, none of the despair of old age, but rather that which is alive with a burning, almost an inquisitive intelligence. It is rugged, forceful, with lines that weather the face, adding to its strength.

But, as is noticeable today in many phases of art, such examples seem often to be for the purpose of showing ability rather than to give delight to the eye seeking beauty. The subjects so marvelously rendered are more often than not distressing to look upon and can only be valuable for special purposes.

The bronze "Abandon," which under the title of "Sakountala" received an honorable mention at the Paris Salon of eighteen hundred and eighty-eight is, as can be seen from the reproduced photograph, a conception of singular beauty. In composition it is simple and pure, in outline forceful, while the grace of the figures awakens quickly a poetic response. It touches another sphere and a time when the usual things of life are overcome.

Full of action and the realization of intense desire these examples of Camille Claudel's work are nevertheless strikingly at variance with much of the sculpture that has recently claimed the public attention. Even, they appear to be more closely allied to the Greek and Roman schools than to much that passes under the banner of modern art. They are not lacking in realism in an intense form; they are however quite without the sensational quality that has of late been strongly evident. That this kind of sensational interpretation increases the force of sculpture can be no more definitely disclaimed than by these illustrations of Camille Claudel's work, dignified in every line, realistic and speakingly beautiful.



THE CHRISTMAS BIRD CENSUS: BY T. GILBERT PEARSON



HE waves of joy and sorrow which constantly surge about the feet of the average American reach flood tide on Christmas day. On that momentous occasion, the family reunion, the exchange of gifts and the general festivities cause the heart to beat high. To my mind, this is just the day when one should take a walk in the woods and fields to see which of one's bird friends are to be found. All through the autumn, when the leaves are turning, a great change is taking place in the bird population. The summer visitors are rapidly leaving for the south. Some departed early before the leaves began to color, and others tarry until frost appears. A few of these annual travelers even stay on until winter has settled in earnest over the land. By Christmas day only the permanent population of winter is to be found in the brown fields, in the briar tangles, or among the bare, gray branches of the forest trees. Few places are now left where a bird can hide, and that fact in itself renders a bird tramp at this season particularly rich in results.

For a number of years, there has been developing among bird lovers the custom of going out Christmas day and making a bird census. In a notebook each observer jots down a list of the birds he sees and actually identifies. If he finds more than one of the same variety, he notes the total number seen. I wonder if it is generally realized how many birds can be seen in a few hours at Christmas time, even in our northern latitudes?

Here is the experience of a New Jersey observer last Christmas. The gentleman to whom I refer is Mr. Charles H. Rodgers of Crosswicks. This flourishing village is situated near the imaginary line which divides the counties of Mercer and Burlington. Mr. Rodgers says that his travels that day led him "up the creek and vicinity." It was at nine fifteen A. M. that he started and he was gone exactly three hours and twenty-five minutes. When he returned at twenty minutes before one o'clock he had not only acquired an enviable appetite but he had been within saluting distance of twenty-three species of wild birds.

So far as we are aware, Crosswicks does not possess any topographical features which would cause it to be more resorted to by the birds than any other of many thousands of villages. It is safe to assert that an observer in any other eastern village who exercised the same amount of caution in his movements and kept his eyes as sharply open as did the alert Mr. Rodgers, would in all probability have acquired an equal number of birds' names in his notebook. Among his interesting discoveries were, one red-tailed hawk, two

THE CHRISTMAS BIRD CENSUS

sparrow hawks, one hairy woodpecker, five downy woodpeckers, one yellow-bellied sapsucker, two flickers, sixteen blue jays and twelve crows.

MANY people have a notion that birds sing only in the spring, but read what Mr. Rodgers declares some of these birds did for him on last Christmas day. He says several meadowlarks sang, as did also three white-throated sparrows, which our Canadian friends call the "Peabody birds." Furthermore, he boldly announces that a tufted titmouse sang joyously although ten inches of snow lay on the ground and the mercury was hovering around twenty degrees. He noted the appearance of thirty-four song sparrows, one of which sang twice. He also saw a purple finch, thirty-one tree sparrows, five field sparrows, one hundred and twenty-seven juncos, three brown creepers, five nuthatches, two chickadees, five bluebirds and eleven robins. Writing of this later in "*Bird-Lore*," he computes the total number of individual birds found during that morning walk as two hundred and twenty-five and adds that in the afternoon still another, a winter wren, flew into the house.

Practically all the birds seen at Crosswicks last Christmas can be found at almost any place in the latitude of New York on Christmas day, nineteen hundred and thirteen, by any one who may choose to journey over grounds of similar character and look for them. To find any one of the four winter species of woodpeckers it will be necessary to go where there are trees. The flicker, it is true, often feeds on the ground in open fields, but if snow covers the earth one is very likely to find it perched on the sunny side of some large tree or industriously engaged in extracting dormant insects from the decaying wood of a dead limb.

You must look sharp for the sapsucker. Its black and white spotted back and wings blend so perfectly with the bark of the spruce or pine on which it is often found that discovery is frequently rendered difficult almost beyond belief.

If you chance upon an old apple orchard, by all means go through it carefully, for here the downy woodpecker may have taken up his winter abode, and the hole where he spends the long, cold nights you will discover on the under side of some dead limb. And the briar thickets, the weed patches and the unsightly brush heaps—do not pass them by, for they hold some of the choicest denizens of the Christmas woods. Here you will surely discover the junco, that active little slate-colored snowbird with a whitish bill, that has come down from the north, or from the higher mountains, to spend the cold months with us. Here, too, the song sparrow lurks.

THE CHRISTMAS BIRD CENSUS

Out in the open field the horned lark, field sparrow and the meadowlark are feeding upon the weed seeds, which are held above the snow by their thin, dead stalks. The bluebird you will readily see perched on a fence post, telephone wire, or the protruding limb of a tree. Perhaps the first you know of its appearance will be the sound of its cheerful lisping notes.

In fact, wherever you may go, there is always the possibility of seeing some bird. The chickadee, the titmouse and the jay are pretty sure to announce their presence before you see them, for these are birds who do not know what it is to be silent very long at a time.

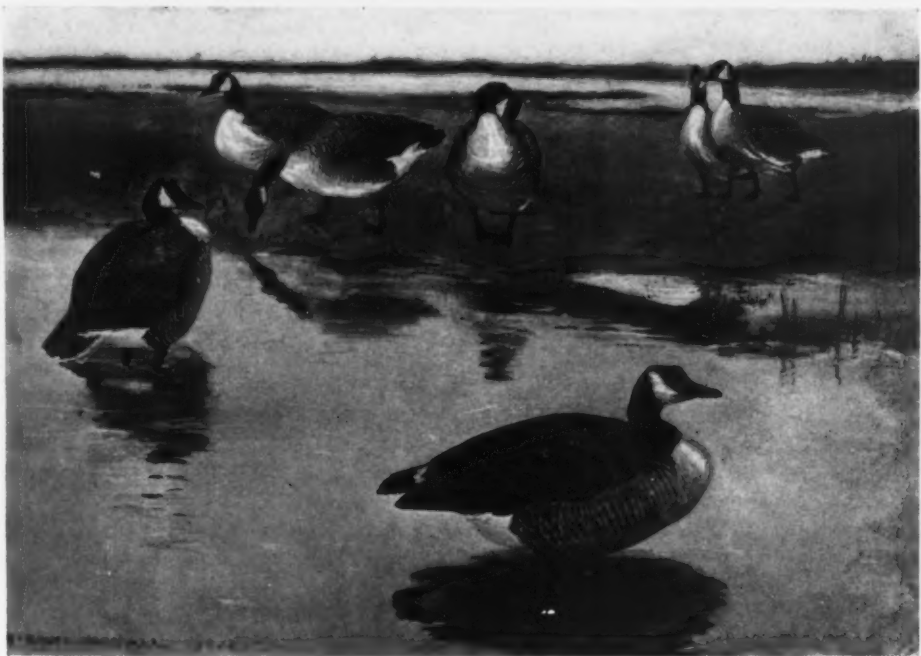
One walk of a few hours out of doors, taken with the serious intention of getting acquainted with one's feathered neighbors, is often enough to arouse sufficient interest to cause the observer to be a bird student forever afterwards.

THE first questions that arise in your mind after meeting a man who pleases you are "where does he live" and "what does he do." In exactly the same way interest is aroused concerning the activities of a bird when once you see it and learn its name. A little watching and listening among the trees, a little reading from the bird book at home, and the student discovers suddenly that a whole new world of wonder has opened before him. Wherever he may travel, he will constantly be finding new birds to excite his interest and encourage his study.

One of the birds Mr. Rodgers saw last Christmas was a flicker. If, when he returned home, he read such printed matter on the subject as is available to almost any one and continued his observations on subsequent trips afield, he must have become impressed with the great interest which may be attached to the study of a single bird. Suppose, with him, we pursue its life history and see if this holds anything worth finding out.

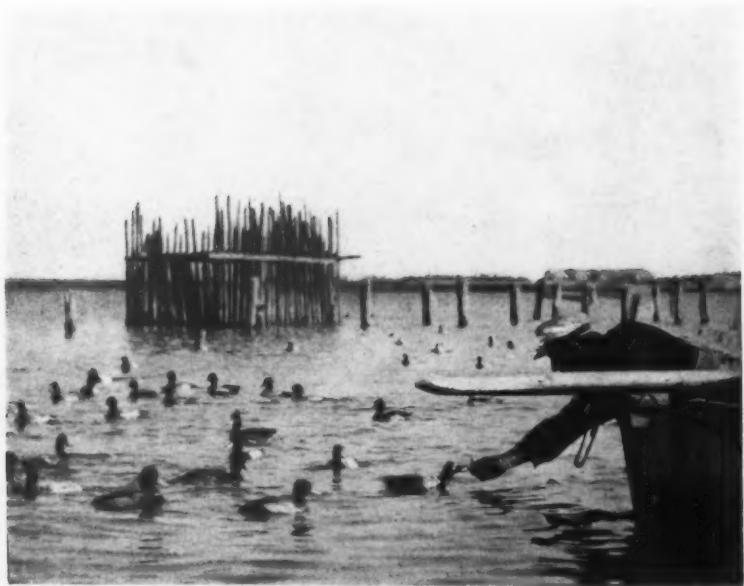
One of the first birds with which the student in most States is likely to become acquainted is this same flicker, although it may not always be known by that name. In the Ohio Valley it is sometimes called the high-holder and many people in New England know it as the golden-winged woodpecker. At Cape Hatteras the only name it is ever called is the wilcrissen, and in Florida I have heard boys refer to it as the yocker bird. More people probably know it as the yellowhammer, however, than by any other of its seventy or more local names.

It is the largest of our common woodpeckers and is of more marked individuality than any of them. It does the most unconventional, unheard of things which no other woodpecker would think of doing.



THE CURLEW BREEDS NORTH OF THE UNITED STATES AND WINTERS
ALONG OUR SOUTHERN COASTS.

CANADA GEESE WHICH BREED IN THE NORTHWESTERN STATES AND
CANADA, AND ARE SEEN ON THE EASTERN COAST ONLY IN WINTER.



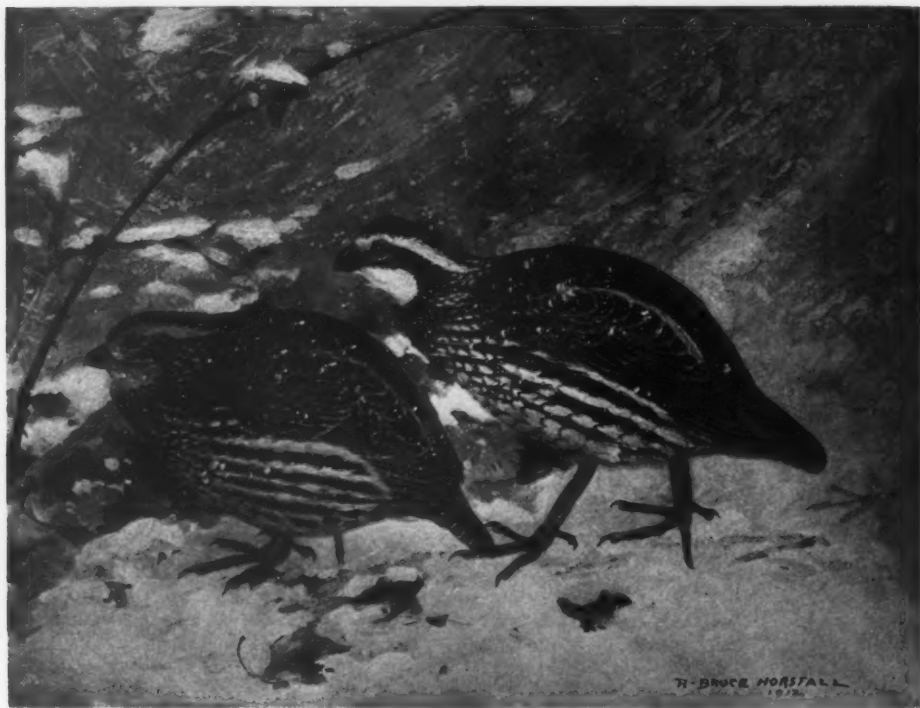
SHOWING TAMENESS OF WILD DUCKS AT PALM BEACH, FLORIDA,
WHERE AUDUBON LAW HAS MADE IT ILLEGAL TO KILL THEM.
GAME WARDEN SMITH, COUNTING HUNTER'S KILL, LOWER MISSISSIPPI,
WHERE GAME IS NOT PROTECTED.



SCHOOLCHILDREN PUTTING "CHRISTMAS GIFTS" FOR
THE BIRDS IN BRANCHES OF EVERGREEN TREES.



Courtesy of Doubleday Page & Co.



WHITE-WINGED CROSSBILLS SEEN IN WINTER
ABOUT NEW YORK.

BOB-WHITE "QUAIL:" FOUND IN THE EAST FROM
CONNECTICUT SOUTHWARD: DOES NOT MIGRATE.

THE CHRISTMAS BIRD CENSUS

It seems to be possessed with a strong curiosity and is forever longing to look into places where you would never suppose it had any real business. Frequently it will go into barns or more especially deserted houses and fly about exploring every nook and cranny, but what it is hunting for on such occasions I have never been able to determine.

Some years ago, while in a rural community which had the distinction of possessing a haunted house, I went to the abandoned farm where stood this building of such local interest. We climbed in through a front window and cautiously tiptoed to the kitchen. Apparently there was no doubt that a ghost was even then in the loft above for we could hear strange noises through the thin ceiling. I stationed my companion on the outside where he could watch the open window and, going to the loft, opened a small door leading into the room over the kitchen. On a joist stood a large male flicker, apparently much astonished at my intrusion. A moment later he sprang through the open window and went bounding down the hill to a dead chestnut, from a limb of which he shouted for several minutes before flying on to the woods.

On Roanoke Island, North Carolina, there is a church with four large, hollow wooden pillars supporting the veranda. Should you go there, you would find these to contain not less than twenty holes big enough for the entrance of a flicker's body. The people who take care of the building have sometimes nailed pieces of tin over these holes the flickers have dug, but when this is done the birds immediately proceed to make new ones. They have also cut holes through the weather-boarding under the eaves and have been known to enter the church and fly about among the rafters when services were being held.

Woodpeckers as a family secure their living in large part by examining the bark of trees or picking into decayed wood, but the flicker has its own way of doing things, seldom looking in such places for food. When it is hungry, you will generally find it on the ground hopping along in the grass or disturbing the fallen leaves in the woods. It eats beetles, moths, butterflies and a variety of other insects. Now and then it takes a little fruit as dessert, most of which comes from trees not cultivated for human food.

OF all the list of things which nature has provided so abundantly for the food of wild birds, there is nothing the flicker likes to eat as much as ants. These he gets by tearing up their hills with his bill. This operation, of course, excites the ants very much, and when he begins his work of destroying their little circular funnel-shaped fortifications, the word is quickly carried down through the intricate tunnels beneath the surface that something terrible is

THE CHRISTMAS BIRD CENSUS

happening. Out rush the ants to see what is the disturbance, and there stands the flicker ready to seize them with his long tongue, which is shooting out continually for the purpose.

I recall a pair of these birds that for three years in succession made their nest in a dead upright limb of a locust tree which stood beside a path, along which two or three hundred people passed daily. Flickers come into the towns and dig their holes in telephone poles. They have also been known to cut through the weather-boarding of ice houses and lay their eggs in a cavity in the sawdust beyond. Almost any summer day you can find them in the larger parks of New York City. Give them a place where they can find food and rear their young in comparative safety and there you are pretty sure to find these fine birds. Some people have even succeeded in getting them to come and live on their estates by erecting artificial nesting sites.

The eggs are pure white. Some years ago a naturalist found a flicker's nest containing three freshly laid eggs, two of which he took away. Going back the next day, he found the bird had laid another egg; he took this also and continued to do this day after day and the bird went right on laying, the same as a domestic hen does when its eggs are removed. In thirty-three days that flicker had laid thirty-one eggs. There is another record of a bird which deposited seventy-one eggs in a period of seventy-three days.

One of the most unprepossessing objects in the world is a young flicker from the moment it is hatched until the feathers begin to appear many days later. Most young creatures are very attractive. A baby rabbit makes a wonderfully strong appeal to the appreciative mind—so does a little chicken or a duckling. At sight of a young quail, with its soft, downy coat, the impulse is to pick it up and caress it. But who could love a baby flicker? It is absolutely naked, the skin is slick and wrinkled and its body has no semblance of the beautiful proportions it will later assume. And yet, the flicker parents love their offspring and are very attentive.

Down in the pine barrens skirting the Everglades of south Florida, the writer recently came to a place where five or six pine trees had for some reason been killed, possibly by a heavy thunderbolt. Two years ago a pair of flickers dug a nest in the side of one of these trees. Liking the locality, they made last year another excavation in which they doubtless reared their young. This summer they were occupying their third hole which contained young large enough to look out of the entrance and receive food which their parents brought. One of these abandoned holes had been appropriated this spring by a Florida grackle, and climbing up the dead tree, I saw her young in the

THE CHRISTMAS BIRD CENSUS

nest. Into the other unused hole, purple martins were carrying nesting material. There was still another pair of martins anxious to nest in the neighborhood of their friends. With fragments of grass and leaves in her bill, the female would fly up to the flicker's occupied nest, evidently with a view of taking it in. At the moment she would alight, a young flicker would thrust its bill out in her face and beg for food. For some time I watched the discomfort of these birds, and am still wondering what was the final outcome. Now let us take a glimpse at the public and private life of one other bird.

ALMOST every one living in the neighborhood of the coast or near the Great Lakes, or who has journeyed thither in winter, has noted at least casually the great gray or white gulls feeding on the water or flying about overhead.

While sitting one December day on the veranda of a little hotel at Beaufort, North Carolina, idly watching a herring gull slowly beating about the harbor, I was surprised to see it suddenly fly down on a mud flat, which had been exposed by the falling tide, grasp a clam in its bill and, rising aloft about forty feet, let its burden fall. The bird quickly descended again, seized its victim, and dropped it as before. This performance was repeated sixteen times, when the gull after a final look at the clam, flew away, evidently discouraged. The gull was trying to break the clam's shell, but the soft mud did not offer sufficient resistance for this purpose, so the bird went elsewhere for its dinner. A few days later, I found gulls practicing this habit with great frequency a hundred miles farther up the coast, and at one place, near Cape Hatteras, the hard-packed sands were literally strewn with the fragments of freshly-broken clam shells.

In its general feeding habits this bird is, however, mainly a scavenger. Fish, squids, porpoises and other forms of marine life that die and are cast up by the waves are not allowed long to infest the beaches. The quick eye of the gull soon discovers them, and, like vultures, the birds gather to the feast. Some years ago it was the custom in New York to take the refuse of the city on scows out to the open sea and to dump it overboard. In those days it was a common sight to see thousands of herring gulls following these garbage-laden vessels. If you go down off Sandy Hook today, when fishing vessels are lying at anchor, you will find hundreds of gulls hovering about to get the pieces of bait that are thrown away, or the waste fragments of fish cast overboard by the anglers.

Should you take a boat and go up the Hudson River to Spuyten Duyvil, then through the Harlem River and down the East River back to the harbor again you will never be out of sight of these birds.

DOORYARD ROSES

They also soar at times over all parts of the city and now and then gather to rest by thousands on the fresh waters of the Croton Reservoir in Central Park.

Is it not worth while to know these and other facts about the wild creatures that fly through the air above our heads and in many ways are of such economic importance to mankind? There are some of us who think that it is and that Christmas day is a good time to begin to study the birds.

The National Association of Audubon Societies wishes to encourage sound, healthy bird study, and will make this offer to all readers of *THE CRAFTSMAN*:

Take a bird walk on Christmas day and send a list of the birds you see and can name to the office of the Association at nineteen seventy-four Broadway, New York City. There will be sent to you in return not less than one dozen colored pictures of birds, suitable for framing. As far as possible, an attempt will be made to send pictures of the birds you see. Reports should be mailed not later than New Year's day. Join the Christmas day bird class!

DOORYARD ROSES

I HAVE come the selfsame path
To the selfsame door;
Years have left the roses there
Burning as before.

While I watch them in the wind
Quick the hot tears start—
Strange so frail a flame outlasts
Fire in the heart.

SARA TEASDALE.

HIS OWN PEOPLE: THE INSPIRATION OF THE WORK OF ANDERS ZORN



AN a man, however great, reveal much of life to us except from the intimate knowledge he has gained out of experience—not merely his own experience in life which may be superficial or even foreign, but the great race experience which is the part of every man's essential inheritance from his nation? And all art that is really illuminating, that unfolds before the eye of the beholder the greatness of the artist, his intimate knowledge of life, is steeped in this race inheritance with which every life is surcharged and which flows out through the channels of beauty, a great golden stream of light, clarifying dull, bewildered human conditions.

And so when we ask of an art that it must present to the world the beauty of the nation in which it is born, we are really asking that it shall become the greatest art which can be unfolded from the heart of any man. For however varied a man's career may be as he roams about over the world through many countries and conditions of life, these experiences expressed in art must be ephemeral and personal, whereas the things that belong to his nation, to his ancestors, to the soil that bred him are of necessity big, objective and universal, no matter whether the medium the artist employs be sound or color, motion or mere words.

And every man born with a great vision of beauty, with eyes open to life as it is, possesses as a background of his gift the great endowment of the race experience of his people. If he fails to so clarify his art that this endowment shines through, the loss is great to the world and still greater to himself, for he has not given his best. And it is only just that in time his memory should perish.

Among the significant men of modern times who, all unconsciously, have availed themselves of this golden gift, Anders Zorn, the great northerner, ranks as a splendid and vital example.

Zorn was born of Swedish peasant people, and during all his early years he tended sheep in the Dalecarlian forests. The first beauty that he found power to express was the images of his flocks which he carved in birch wood, and the first person who cared for his work, who encouraged him, who showed pride in his achievement was one of these peasant folk, his shepherd friend, who bought the lad's carved model of an angry cow, giving in payment a sou and a small loaf of white bread. As Zorn first sought the expression of his art in the immediate surroundings of his simple life, so always he has sought inspiration from the land where he was born and the people who were his early comrades. And because he loves these

HIS OWN PEOPLE



Courtesy of Frederick Keppel & Co.

AUGUSTE RODIN, FROM AN ETCHING BY ANDERS ZORN.

HIS OWN PEOPLE



Courtesy of Frederick Keppel & Co.

"SKERRIKULLA," FROM AN ETCHING BY ANDERS ZORN.

HIS OWN PEOPLE



"VALLKULLA," FROM AN ETCHING BY ANDERS ZORN.

nation and race sympathies he has been able to transmute this knowledge into art with a certain splendid conviction that no alien to the northern soil could ever hope to achieve. Zorn's presentation of the people of his own land is as fearless as the quality which has developed such a fine beauty among them. Sometimes the

people and has known them from daily association and from inherited sympathy, he has depicted them for the world with such a rare understanding that his peasant women of Dalecarlia have become types of beauty for the world to admire.

No one has ever shown these Swedish peasants as fully and completely as Zorn has. He knows their lives, the poetry, the romance, the strength, the suffering, the joy, the fresh dreams that these sturdy women of the North experience. And out of his imagi-

HIS OWN PEOPLE

woman is dreaming on the doorstep of a hut, barefooted and beautiful; sometimes she is tasting the chill of an early sea bath with fresh, keen joy in nature's strength. In the sunlight he has shown them in peasant garb, and naked, vigorous, superb and healthy, courageous and pure. All that is fine in the North, all that the deep-bosomed, strong-shouldered woman of the North stands for, Zorn has gathered with his cool clear mind, keen thought and sure knowledge of the world, and presented in his art.



AUGUST STRINDBERG, FROM AN ETCHING BY ANDERS ZORN.

Essential as we feel Zorn's vigorous color to be in his paintings of Scandinavia, yet we find ourselves satisfied or rather exulting in the presence of his black and white work as shown in the recent exhibition of etchings at the Keppel Galleries in New York. So complete is his mastery of the technical skill of this medium of art

HIS OWN PEOPLE

production that we have no sense of loss. His gift is such that he can make the black line do the service and tell the story of color. And finer characterizations, a freer, wider understanding of human nature in all its exuberant life, no other etcher has given us. Zorn has been accused of being almost cruel in his joy of absolute truth. Undoubtedly this is true. It must be true of every sincere artist. The man who sees clear and thinks straight can only bring through his music or his color or his words what his own vision apprehends, and that which is true to him, is beautiful. In his etching of Ernest Renan it would no more have occurred to Zorn to prettify his subject, to lessen the great swaying bulk of the man, to bring his profile into classic lines than it would to reduce the heroic women of his own forest land to slender Parisian types of cabaret significance. All that a man or a woman possesses of spirit or flesh, Zorn garners through the keenest of observation and produces on his plates as a record of human personality, with fearlessness and with final sincerity.

In his etching of Strindberg all of Strindberg's faults as well as his keenness, his wit, his terrible nearness to tragedy appear. Strindberg's intensity, his determination to sift life to the core are shown in Zorn's relentless lines, the lines which life itself have wrought with equally relentless fingers.

And Rodin's sure, large humor is depicted with convincing fineness—Rodin who finds every minute of life good and closely knit.

It is a great thing for the world when a man with all of Zorn's memories, experience, imagination, can hold life in so sane a balance, for on one hand he is fearless in the presence of tragedy and on the other exultant in the significance of all the emotional beauty that youth and sensuousness hold for the normal.

Fortunately for his art one never feels that Zorn's work is a self-conscious desire to help enlarge the national art of Sweden. He is far too great for this. His art is a national product because his intrinsic sincerity, because his vision of truth is born out of his race inheritance. And so his contribution to his native land is precious beyond words because his work has become a record of the splendid humanity that he has felt and expressed. Paradoxical as it may seem, Zorn's art is universal for this self-same reason, for truth is not geographical, but one sure, final point for the vision of each man who sees beauty clearly and presents it with joy and simplicity.

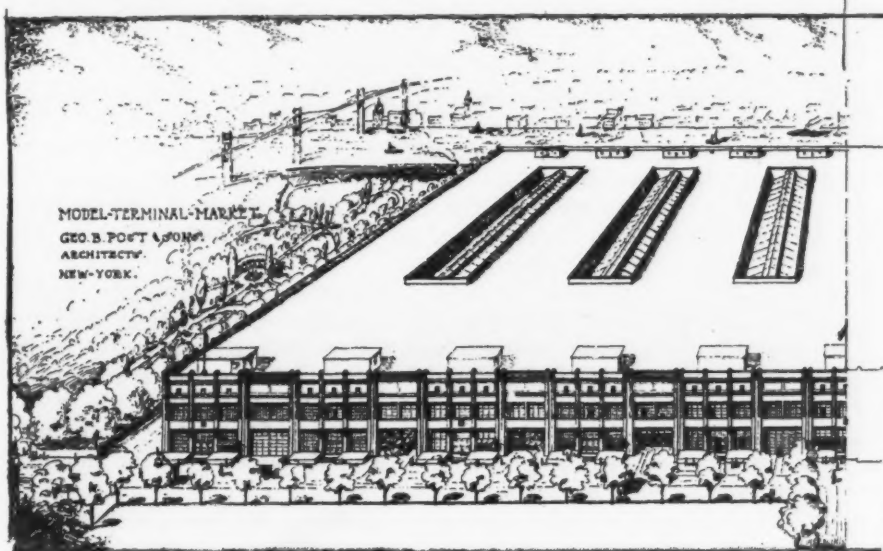
HELPING AMERICA TO KEEP HOUSE: HOW THE FARMER AND THE HOUSEKEEPER CAN DO IT: BY M. IRWIN MACDONALD



THE consumers in the city of New York pay five hundred million dollars a year for their food. At the railroad and steamer terminals the food costs the commission men and jobbers three hundred and fifty million dollars. The handling of food supplies from the time they land on Manhattan Island until they are delivered at the door costs approximately one hundred and fifty million dollars a year.

These figures are compiled from the most careful estimate of the cost of our present method of food distribution in New York. They cover only one of the items in our composite bugbear,—the high cost of living,—but this item is so overwhelming and so unnecessary that it makes an admirable point of attack for economists, as well as for those who would bring their household bills down to a reasonable figure.

The situation in New York, as compared with cities of like importance in Europe and with certain of the other large cities in America, shows almost unbelievable neglect and stupidity in the matter of distributing food supplies. As to markets and marketing facilities, this city stands today exactly where it stood twenty-five



THE FARMER AND THE HOUSEKEEPER

years ago, when the receiving docks on the lower west side of Manhattan Island were adequate to supply a city of the size that New York was then.

It is only a year or so since we began to realize in this country that our entire system of food distribution was so clumsy and wasteful that the shortage and consequent high price of almost any item in the country's food supply was really not due as much to lack of production as to the mismanagement of marketing. In the last issue of this magazine, the story was told of the way the housewives of many smaller cities and towns have grappled with this situation by the establishment of public retail markets. But no markets of this sort could meet the needs of New York.

As it stands now, the greater part of the food used by the five million inhabitants of the city is landed by rail and steamboat on the extreme southwesterly edge of Manhattan, than which no point more remote from the center of population could well be found. This means that a large part of the food supply of the Bronx and Brooklyn is actually carried past these two boroughs to the wholesale district of Manhattan and then carried back to them again. And in addition to the inconvenience of location, the docks are singularly lacking in facilities for the proper care and handling of food products. The arrangements for delivery are so limited that truckmen have to get in line at ten o'clock at night in order to receive their supplies at five in the morning.

EVEN this is only the beginning of the trouble. It is almost impossible for the smaller dealer or the man who has no influence to get in line at all, for the street during nearly the whole night is almost a solid mass of wagons which present an impassable barrier to the man whose claim to be there is not recognized and admitted. Therefore, he must buy from the jobber. The result of this system is tersely embodied in the report of the New York Commission on the Cost of Living, which says:

"Stock is carted from the railway and steamboat terminals to the various and numerous places of the commission men, then sold to wholesalers, jobbers, speculators and storage men and carted to their respective places. It is often sold to other jobbers and speculators and storage men and is again carted. Finally it is sold to the consumer and delivered. All these dealers make profits or charges against the stuff which aggregates from forty to seventy per cent. of the amount finally paid by the consumer."

This is an exceedingly moderate estimate, because the personal observation of investigators from the Housewives League who have



By Courtesy of E. E. Pratt.

THE GARDENERS' STALLS IN THE NEW PUBLIC MARKET
IN MUNICH: ONE OF THE MOST PICTURESQUE FEATURES
OF THIS RETURN TO OLD BAVARIAN WAYS OF LIVING.



By Courtesy of E. E. Pratt.

SCENES IN THE NEW MARKETPLACE IN MUNICH—THE MOST MODERN OF ALL EUROPEAN MUNICIPAL MARKETS: THE DIGNITY OF ITS ARCHITECTURE IS SYMBOLIC OF THE IMPORTANCE WHICH THIS CENTER HOLDS IN THE LIFE OF THE PEOPLE.



By Courtesy of E. E. Pratt.

A GLIMPSE OF THE INTERIOR OF MUNICH'S NEW MARKET:
THE RETAIL DEALERS' SECTION.

MORNING SCENE AT THE OPEN-AIR MARKET IN FRANKFORT
WHERE FARMERS AND HOUSEWIVES MEET.



By Courtesy of E. E. Pratt.

A BUSY HOUR IN THE FRANKFORT OPEN-AIR MARKET: THE PICTURE SUGGESTS SOMETHING OF THE WEALTH OF COLOR AND INTEREST THAT PERMEATE THIS WELL PATRONIZED PLACE.

AN IMPORTANT FIGURE IN THE FRANKFORT MARKET IS THE OFFICIAL WEIGHER, WHO IS SHOWN HERE BENEATH THE BIG UMBRELLA THAT PROTECTS HIM AND HIS SCALES FROM SUN AND SHOWER.

THE FARMER AND THE HOUSEKEEPER

visited the docks and compared the wholesale prices at which the goods were sold there with the prices paid by them in the uptown groceries, showed a profit ranging from one hundred to three hundred and fifty per cent. on staple fruit and vegetables. For example, a crate of string beans, holding thirty quarts, can be bought on the dock for fifty cents, either wholesale or at retail, by any one who cares to go down in the middle of the night and get it. These same beans were selling at that time in the groceries for fifteen cents a quart, or four dollars and fifty cents for the crate.

It took people a long time to realize this state of affairs. The investigations of the various commissions appointed to inquire into the causes for the high cost of living brought out the truth sufficiently to induce a systematic comparison with the marketing methods of European cities. The result was a strong movement to establish a system of terminal markets that would place the food distribution of New York City upon a fairly economical business basis.

The terminal market system has been thoroughly tested out in Europe. It means simply the establishment of a large wholesale market at the terminus of a railroad or steamship line, where supplies in wholesale quantities can be unloaded from cars or boats directly into the market and where retailers can go and buy, thus saving all the extra handling and trucking that adds so much to the cost. This market fills the same place in a large city, which must be supplied principally by railroad, that the street market fills in a smaller place where the farmer can drive in and sell directly to the consumer. The goods are sold at auction by licensed auctioneers under bond to the Government and the money is turned back directly to the farmers.

IT was at first proposed that New York establish a terminal wholesale market in the vicinity of the old Gansevoort Market, but there was a strong protest against this because such a plan would only serve to perpetuate the present condition of receiving, handling and distributing food stuffs. The only improvement which could be brought about by the establishment, at a cost of fifteen millions of dollars, of one large terminal market to supply the city of New York would be that the modern building would undoubtedly afford better facilities for unloading from cars and for the inspection of both premises and products. The middlemen would still be necessary and food would still have to be carted long distances to other sections of the city.

Therefore, having the firm conviction that not one but ten or more terminal markets were needed for the city of New York, a committee of experts got together last January to consider the subject

THE FARMER AND THE HOUSEKEEPER



of food distribution and to present to the city officials and to the public a definite plan for a better and more economical system. This committee, which was a large one, represented all the interests most immediately concerned. It included prominent economists, food experts and representatives of the Granges, of the State Agricultural Society, of the Woman's Municipal League, of the Housewives League and of various other organizations. It was organized under the name of the Housewives League and Allied Consumers' Committee, with Mrs. Julian Heath as chairman. The Hon. Ezra A. Tuttle, who probably knows as much about the food question as any man in the country and who is qualified to see it from the side of the practical farmer, as well as of the consumer, was made chairman of the subcommittee whose duty it was to submit a plan for a system of markets that would meet the needs of New York. His report was accepted by the larger committee and an architect promptly commissioned to make plans for both wholesale and retail markets as suggested in the report.

In working out this system of distribution, every detail was most carefully considered with reference to its permanent practicability and with full recognition that the problem of feeding the vast population of New York comprised three distinct features. These briefly stated are:

First—Receiving food stuffs from the transportation companies and delivering them to the retail stores, the factories or into cold or general storage.

THE FARMER AND THE HOUSEKEEPER

Second—Selling at retail and delivering to consumers.

Third—Manufacturing the surplus and also the products liable to loss by deterioration.

It was estimated that to supply adequately the needs of Manhattan there should be three or four receiving terminals on North River, covering the district between Harlem and the lower part of the island, and three on the East River. In addition to these there should be three receiving terminals for Brooklyn, one for the Bronx and one for Queens, all to be located on the East River. Direct railroad tracks from car floats or railway lines should be laid so as to permit the cars to be run into the terminals, there to be unloaded without extra handling and cartage. Cars could be brought on floats from all railroads to these terminals.

THE terminal building as planned would allow for all necessary expansion and could easily be adapted to the needs of either a small or large city. This is done by planning the building in units. As shown here, the suggested terminal market would be four hundred by one thousand feet, a size which might be necessary in New York but which would probably be too large for the average need. Therefore it is so arranged that any number of units can be built at one time, down to a minimum of about four hundred feet by one hundred feet, each additional one hundred and four feet adding another unit to the terminal. Each unit would cost approximately four hundred thousand dollars and would be capable of taking care at one time of twenty-seven ordinary forty-foot freight cars and about one hundred wagons.

The cars and wagons would run directly into the basement where there would be several groups of railway tracks, each group containing three lines of railway side by side and about seven feet apart. The central line of the three in a group would serve to feed with its switches the outside ones, so that cars could be easily moved. In case of a rush this central track would serve for a third emergency train.

On a level with the floors of the cars would be platforms about twelve feet wide, on which goods could be taken across directly from the freight cars to the waiting wagons or motor trucks. For these wagons and trucks there is left a clear space about forty feet wide, with another twelve-foot platform on the farther side, then another group of railway tracks just beyond and so on. The space for vehicles is just wide enough to allow for a line of wagons and motors backed up against either platform and a clear space in the

(Continued with illustrations on page 280.)

OUR HAPPY VALLEY: NUMBER TWO: BY JACOB A. RIIS



AVE I said that, like the Arabs, we dwell in tents on our farm? From choice, understand! There are no bedrooms in any city house I should prefer to ours, but we keep them for our friends. We sleep in the open, with a stone fence dividing us from the horses in their pasture and we can hear them munching in the dark. It is my opinion that horses never sleep; they seem to be eating all the time. As for us, we never knew what it was to sleep till we pitched our tent in the field. The thunder roars overhead and the floods descend and leave us dry as a bone. The stars peep in through the open flap, and the full moon goes sedately by; nothing wakes us till the robin calls—calls me, that is. That is the only false note in our poem. I like to go to bed with the birds and to be up with them. Polly, on the contrary, inclines to long conversations after I have tucked myself in and she complains that I don't listen. I don't; for I am asleep. Then, in the early morning hours many things occur to me as open for discussion; but they evoke no sympathetic response—only a sleepy yawn. It is a flaw; but then nothing is perfect in this world. We mustn't expect it.

I made mention of the fact that our soil was good for potatoes. In fact, it will be good for almost any crop when it has been fed. At present it is starvingly hungry. We are planting a hundred apple trees a year, and by and by, when they bear, if we have luck Wenatchee and the Hood River valley won't be in it with Pine-Brook Farm. That's not bragging; I am speaking of what I know. The exposure and the slope of our orchard sites are perfect, the soil warm, the stones don't matter. When all is said and done, conditions being even, the apple that gets the winter frost takes the prize. The West turns out some fine fruit, but it cannot touch the New England apples where they get the same care. They have had precious little to date. The orchards were set out a half century ago to take care of themselves, and they have done it. The result is, apples that tempt you on the bough, which in the hand, half the time, are worm-eaten and not fit to eat. Growers tell you, if you have eyes and ears, what they would have been with care. But spraying and improving his orchard are among the things that the eastern farmer, if he does it at all, puts off to an idle day, and the idle day never comes in time.

I WISH with all my heart that that were all I had to charge him with. But when I look at our acres and see with my mind's eye, or rather with Mistress Polly's, the crops of juicy clover and rye and vetch that have got to be plowed under to give back to the soil

WORK AND PLAY AT HAPPY VALLEY

the humus which the reckless husbandry of a generation has robbed it of, my heart is heavy—for my neighbor even more than for us.

We who have seen the Danish farmer at work can set our teeth and plow away, however our cattle might have welcomed the crops. But to convince our neighbor that a field of standing clover is better turned over and buried than cut and put into the barn is like pulling teeth—tusks say rather, they come so hard. He needs the fodder now, and he does, poor fellow, with the price of hay soaring higher every day. It seems to him downright sinful to throw it away.

And so he feeds it to his stock, counting on getting a good share of it back in the form of manure, and whips his land for the rest with commercial fertilizers, getting some speed out of it, but not much endurance.

With all the handicaps of drought, witchgrass, bugs and the rest of the pests that afflict mankind on the farm, our output of potatoes the first year, if not up to high-water mark in quantity, was of such excellent quality that we were out for a record as seedsmen. Neither blight nor scabs affright us; we want nothing less. Where the witchgrass downed us in nineteen twelve we hoed corn all this summer. One little half acre we still had to surrender, but we let the pigs into that, after fencing it off, and got square. It seemed the right and



THE BROOK THAT RUNS THROUGH HAPPY VALLEY.

WORK AND PLAY AT HAPPY VALLEY

orthodox thing to do, for I am persuaded that this weed is nothing else than the tares the devil sowed in the field. It can come from no other source.

The crows spared us some hoeing, but we shall settle with them in the next round. Stone floors and wire fences shut out the fox who brought up a large and thriving family right next door, brought it up on our chickens. He helped himself to thirty of them before we got our second wind. The rascal had the assurance to stroll around in broad daylight to pick out his supper and, when I lost my temper at the sight of him, he backed out of the yard with the appearance of one deprecating needless violence over so small a matter. If he had been content to take one of our two geese I don't know that I should have minded so much. They simply would not stay in their pond. They seemed to have hopelessly lost their hearts to the hens and hung around them all day. At night they had to be personally conducted to bed under much jabbering protest. It was when they took to feeding on our lettuce, refusing any other diet, that we in self-defence had to eat them 'way out of season too, since the fox wouldn't.

Four calves have been born on our farm in a year. One never drew the breath of life and was buried in a fence-corner where I afterward came upon the stones set up to mark the place and concluded that I had found the grave of the original settler, whose marble



THE "GREEN LANE," A BY-WAY OVER MEADOW AND PASTURE IN THE HAPPY VALLEY.

WORK AND PLAY AT HAPPY VALLEY

slab had been drifting around the place. It was a blow to me when I discovered that it was only a still-born calf. Another we sold to the butcher after wrestling seven weeks with the question of the diminishing meat supply and getting nowhere in particular. We fed him on whole milk and nothing else, in order that he might be first-class veal. The calf had a good appetite and we felt that it would be unfair to stint him in view of his speedy taking off. We sold him for sixteen dollars and reckoned that he had cost exactly that in milk at the ruling price. So we called it a draw and let number three live to grow up a steer. We sampled that veal as a matter of duty, though it made us feel like cannibals to do it. Incidentally it let us into another phase of the subject. The butcher paid us fourteen cents a pound and charged us thirty. We have been wondering since if there are other kinks in this matter of the price of meat than the mere fattening of calves covers.



JACOB RIIS' HOUSE PLACED HIGH UP ON A HILLSIDE OF HAPPY VALLEY.

I SUPPOSE I shall be charged, as I have been before, with "putting things in when I think of them." It was never clear to me how you can put them in when you don't think of them, but the charge is true. The reason is that that was the way they happened. And more of them happened than I should have supposed possible. One night when we were gathered around the reading lamp a wet spot suddenly appeared upon the ceiling and grew slowly in our sight. It was next to the outside wall and there were no water pipes near. If rats were to blame they must have had a large party. We marveled and broke floors open half the night, to no purpose. In the morning the carpenters took the weather boarding off and out rolled a bushel of honeycomb, oozing sweetness all over the yard, also a big rat that had stayed over from the party. The bees had lived in the cornice for goodness knows how many years and had kept storing

WORK AND PLAY AT HAPPY VALLEY



THE DINING ROOM IN THE OLD HAPPY VALLEY HOUSE, FITTED WITH OLD-TIME FURNITURE.

their honey until from sheer weight it fell. The rightful owners were driven away and had gone, I wish I knew where, an expedition would set out at once from Pine-Brook Farm to bring them back home with all speed.

Then there is "Lady." She is the horse with silken mane which Polly brought home one day, hitched to our buggy. I knew something had happened the minute I set eyes upon her. Her cheeks were flushed and her eyes had the sparkle I have learned to associate with a crisis.

"Don't say a word," she said, as she climbed down, "I feel just as guilty as can be. I gave the man three hundred dollars for her. Don't ask me how I could. But look at her; isn't she beautiful?"

She was. So were the sirens that sat and combed their hair on the rocks and lured sailors to destruction. "Lady" had hair like them and, if she didn't sing, she rubbed her nose against your vest with such an engaging demand for sugar that I forgave her the three hundred dollars. After all, we had to have a horse.

The third day, when hitched at the store, she broke her strap, ran around the town for a lark, smashed the buggy and, with the wreck at her heels, was caught innocently grazing on the Common. The fifth day she backed away from a train she didn't like, and

WORK AND PLAY AT HAPPY VALLEY

the democrat came home on three wheels and a two by four. The seventh day, or was it the eighth, when she saw a rat in the stable she plucked out the post of her stall by the roots and adjourned with it to the pasture. Since then she has, with "Bat," furnished the spice of our existence. But with "Bat" it is just a general disolute look that suggests being up all night. She is really a quiet, respectable heifer, not at all a rounder. "Lady" looks her part, or her name, to perfection; but there it stops. What she will do next it is impossible to predict. Polly reasons with her, and she points her ears forward and asks questions like a child, if I am to judge by their conversation. It runs right along, something after this fashion:

"NOW 'Lady,' that is a stone; it was there yesterday. You have seen it several times. Those are cows, just animals like yourself, they never hurt anybody. These are hens; you mustn't run over them or they won't lay any eggs tomorrow. There, you see," as a stone trips "Lady," "that is what you get for not being a good horse. Whoa, girl! You just walk down this hill—all the way. Why? Because you might spring your knees if you ran. I know it is hard, but you've got to do it. That is only the shadow of a branch; you aren't afraid of shadows, are you? And that is a man in the field. You needn't rubber at him; he's just hoeing potatoes. You will do that too, when your harness comes. That man over there is blind. He has that rope between the posts to guide him. It is nothing to you; but think if you were blind! The trouble is you see too much. There, don't run uphill with this load. That thank-you-marm was made for you to rest on. Didn't you know it? Well, you know now. Now 'Lady,' don't let me have any of your capers—the idea!"

But there are stormy days when her mistress turns horse-tamer. Then a procession moves toward the mowing beyond the Bow gate in which "Lady" walks resignedly as the culprit. She knows what is coming. Mistress Polly leads the way, stern, with a book under her arm "Beers, or somebody, on horses," in their wake retainers carrying tin pans, dinner pails and other instruments of alarum, also a rope. Arrived in the mowing, "Lady" is snared and tumbled over on her side. Then bells are rung, pans are beaten, dreadful noises dinned into her ears, to all of which she offers no objection, merely regarding her tormentors out of the corner of her eye as a set of hopeless lunatics to be humored in their pranks. When it is all over, she is conducted home, "subdued" until next time.

On the farm the stock comes properly first, humans next as attendants upon it. Ours is what one might call a native farm: the

WORK AND PLAY AT HAPPY VALLEY

help is all American; there are no immigrants nearer than the town five miles away where the great woolen mills are. It was a shock to me to find that of the floating labor, such as we had for our well-digging, quite a third was drunken, shiftless and wholly unfit. That the town was "no license" made only the difference that the man who on Saturday went to the barrooms in the next town brought back supplies that kept him drunk over Sunday and Monday too. If indeed it made that difference; hard cider is potent and of long reach. However, a single summer availed to sift out the toppers. Only one was I compelled to dismiss in disgrace. I met him staggering out of the ice-house where, it seems, he kept his bottle. When I told him that no man who got drunk at his work could stay on my place, he straightened himself to his full height with elaborate, inebriated dignity.

"Mr. Riis," he said, "I have nothing against you. You're a nice man. But I consider that I am fired, and you will be sorry."

And he shouldered his crowbar and marched down the lane with the tread of a grenadier. He prophesied truly: I was sorry even then, for he was really a good fellow and a good workman to boot, when he was sober. He lived in a shack in the woods a little way off and made a bluff at farming a little. It was the merest pretense. How they managed to get along remains a mystery to me. The children sold us berries in the season, and picked potato bugs. I don't think the old man worked four months in the year, and he must have spent pretty nearly all he earned for rum. But then, that is the age-old riddle, and the country has no patent on it.

THE real farmers of our neighborhood are, like people anywhere, all kinds. There is the leisurely kind that tries your city soul, and his is a large tribe. On the whole I know of nothing more exasperating than the way things you want done drag in the country. It is not altogether the farmers' faults; I have already spoken of the way you are constantly called upon to drop one thing to take up another that needs to be done at once. It is in the nature of their work, but the disposition it has bred of letting things drift half-finished is exceedingly trying. You hire a man to paint your house in June, and he comes by fits and starts, between haying and berrying and other jobs, until finally when two days more of work would have got you rid of him and his paint pots he disappears altogether, to show up again perhaps in September. That his bill does not come till after Christmas is only another item in your count against him. You never know what you owe anybody. But though it eats your heart out, it will not do to let them see it; at least it does no good.

WORK AND PLAY AT HAPPY VALLEY

They clearly don't understand. The whole countryside is adjusted to their way of doing business, has been from time out of mind, and they are comfortable. There is nothing for it, but to fall in with their step as well as you can, and go along with them.

Doing that, with such grace as we might, we have met by the way and made friends of some of the finest men I have ever come across, friendship that will abide, I hope, while we live; men with lots of kinks and corners, which is one of the charms about them. One of our neighbors, for instance, could not be persuaded to work for us the first summer, even when he had the time. He simply did not want to; we were not his people. By spring of this year he had sized us up, and we must have made good in his estimate, for he came unasked with his team when he thought we needed him, and turned in to give just the right kind of a lift. His garden is earlier than ours, and a "mess of greens" has found its way to our table more than once in the same silent fashion. They are not men of many or long speeches, but they are level-headed and good, and I would trust them as I would my own brother. Their wives are the typical New England women of whom one reads, calm of spirit, hard-working—too much so, to my mind—of quaint speech and with a quiet humor that is very taking, and altogether likable. Not that they are all that way, men or women, but we are fortunate in having for our near neighbors half a dozen of their kind, and there is none better.

THEY knew of course all about our coming and were waiting to see whether we were just summer boarders or would come in with them. We scraped our first acquaintance at one of the neighborhood auctions that to me are the saddest things I know. For they mean the breaking up of a home, the loss of another family's grip on the soil of its fathers. One such I shall not soon forget. The farmer had clung to the old homestead to the last, alone, all his children out in the world, in the city we heard. They sold the table he had wrought with his own faithful hands, a sort of family tree worked into the top of it; the cunning sideboard he had made for his young bride—we have it now in the house. But when they put up the cradle in which the children had been rocked, the little old queerly hooded box over which a mother's love and hopes and prayers had hovered, it seemed to me as if we, a careless laughing crowd, had strayed suddenly upon holy ground, and I think there were more than I with but the one thought, to tiptoe our way out unnoticed.

Once it was drink that had lost the farm. Four generations it had been in the family, and now it was going from the only son. He was a

WORK AND PLAY AT HAPPY VALLEY

noisy young fellow who tried hard to put on a swaggering air. When he saw Polly bidding on a young heifer—it was “Bat,” I remember now, no wonder—a streak of rude chivalry struggled uppermost in him. Some one raised her bid a dollar and the auctioneer was about to award him the heifer when the farmer interposed:

“Let the woman have her,” he shouted. And the heifer was knocked down to her amid roars of laughter. The spectacle of a woman bidding against a man at an auction always appeared to strike them as a huge joke.

While we were adding to our stock with the intention of bringing it to the point where our farm would yield a profit, or at least break even, some of the farmers were selling theirs. At three and a half cents for milk that sold in Boston at nine, they could not make ends meet. The newspapers resounded with the strife that raged over it all in the city, and as usual they laid the blame on the farmer, who always gets the hot end of the poker. He didn't have the right kind of silo, or use the right methods and goodness knows what else. He didn't, in a good many cases, but it did not seem to occur to his critics who saw only the nine cents they paid that at three cents and a half for his share, he could not have all the improvements. Farming is a business that drops out when it ceases to pay. Struggling along alone, the farmer saw his rightful profits divided by others who had fattened on his toil and levied tribute all along the line. He had not learned to trust his own enough to make common cause with them, was often too poor to take the risk, and was usually afraid of challenging the bacterial count that would have headed him toward better days, because he knew the conditions under which the milk was produced only too well.

Polly paid a good many visits about the countryside. When she had got the hang of it she went over one day to Amherst to have a talk with the men at the Agricultural College. She learned from them that there was a hopeful movement on foot to meet the very conditions under which we were suffering, a getting together to boost farming and improve its ways, a movement in which the State and the General Government invited the people's coöperation. Thereupon the mail from Pine-Brook Farm groaned with invitations from Mistress Polly to join. The upshot of it was a meeting in the Town Hall at which we talked it all over.

FOR once I strutted in the procession and told them about what the Danish farmers had done since my boyhood, and how from being poor they had grown rich by hanging together where they used to hang separately as we were doing now. I did it

WORK AND PLAY AT HAPPY VALLEY

con amore too, for I knew I was on solid ground. It happened that I had just been in western Kentucky making a commencement speech at the State Normal school and in speaking to the young teachers who were going into the rural districts I twanged the same string. At dinner afterward I sat opposite a village storekeeper who knew all that country well and I took the opportunity to find out about the night-riders who scourged it. "Who are they," I asked, "and what do they want?"

His eyes twinkled over his soup plate as he said: "They are the fellows you told us about who want coöperation. They want it so bad that they'll have it if they have to lick every man in the house and tear the house down over his head. Coöperation without education is risky business, sure."

But Denmark is a long way off. It was when the professor from Amherst was able to point out to the meeting that in Hampden County, next door as it were, the farmers, by buying in car-lots through their communal adviser, were able to get their lime at less than half of what we paid last year that they sat up and listened. Our fields in Massachusetts are generally lime-poor and there was something to the point. That was a lesson in coöperation that sank in. The college demonstration outfit has been busy since among our farms where it had never been seen before. The showing that, as a result of Mistress Polly's energy, a fund of seven hundred dollars was already on hand as our community contribution toward the pay of a township adviser, to be at the beck and call of the farmers when needed, settled the matter, and even the hay-makers who had called out to the folk bound for the meeting: "Air ye going up to learn how to do farming?" were conquered. The meeting voted to appoint a committee to take the matter in hand and adjourned for ice cream on the hotel piazza.

Perhaps when we are duly organized and have settled the questions of deep plowing and of unremitting cultivation as insurance against the drought, we shall be able to deal also with the most immediately disturbing effect of it, to wit: the forest fires. Two or three times a week in the dry season an automobile pants up our lane bearing the fire warden and a summons to all the men on the place who are under forty-five to turn out and fight fires set by the engine of the train that rattles by at the foot of our hill twice a day. At the moment of writing, my men, who were hoeing corn, have been commandeered and word has gone to the three surrounding towns to turn out every man capable of bearing arms against this enemy. By night there will be a hundred on the line. It is not only that farming proceeds under difficulties with such a constant drain of the

WORK AND PLAY AT HAPPY VALLEY

working forces, but at any moment the red rooster may crow in our own woodlots that are separated by only a stone fence from a desert area piled high with brush left behind by the loggers last winter. It seems singular that a State which through very intelligent legislation puts a premium upon reforestation such areas should permit reckless lumbermen and more reckless railroad companies to put the adjoining young pine lands in daily jeopardy. A fifty-foot cleared strip along the right of way would prevent the trains from doing damage. The loggers should be made to burn their leavings as they go. But that is only another phase of the wicked waste of our natural resources against which the cry has gone up when it is all but too late.

IN the better tomorrow we shall change all that—perhaps. Whether or no, the hope is worth indulging. Indeed, one of the chief charms of farming, whatever you are trying to raise, is that it compels you to be forever looking ahead. Next year you shall succeed, shall realize all your hopes. And next year finds you with ever more ideals unattained, more fields to be sown, hoped-for crops to be harvested. My old friend, for whom Polly yesterday made a cake, it being his birthday, is weather-beaten and wrinkled enough to pass for seventy-five; the toil of a day laborer has made him old to look at long before his time. But it is only his looks. In mind and spirit he is as young as the youngest. All his life he has lived in the tomorrow. If hope is put to shame today, if disappointments come, there is another day, and it is all his own. Who could grow old in heart, knowing and feeling that?

Glad am I that it is so, glad that the lengthening shadows find me in this place with my feet on the soil to which my dust shall return. By our front door stand two great maples, planted there, so the old people say, by the sturdy pioneer when he brought his bride into the home he had built for her. Under them I spend my dreaming hours. A deep valley spreads out at my feet, reaching to the far range of southern hills. Great oaks and elms, and dark majestic pines, clothe the hillsides. In October flaming birch and crimson maple light up the valley by day; the moonlight, when the mists are rising from the river, by a strange magic makes of it an inland sea with wooded headlands jutting into it far and near. Halfway, by the old covered bridge over the river, the setting sun shines white upon an arched gate, hidden until then, over which are words I know well, for I have read them many times: "In God we trust." It is the gateway to the garden of the dead, the God's acre of those whose work is done. There where I can look across field and forest to this blessed spot I want to rest. Long years after I

WORK AND PLAY AT HAPPY VALLEY



"PRINCE" AND "JENNY" THE "HELP" IN RAISING CROPS AT HAPPY VALLEY.

knew that my home was no longer in the land of my fathers, its soil gripped me still. Amid the silent wastes of the Danish heath, where the plover pipes about the viking's lonely barrow, would I then have laid my bones. But no more do I look across the seas to where my cradle stood. In my happy valley I would live, and here I would lie, a weary toiler, glad of his rest when the day's tasks are done.

What, again? The heifers are in the corn!



TWO CRAFTSMAN STUCCO HOUSES, PLANNED FOR SIMPLE BUT SUBSTANTIAL HOME COMFORT

“WHO creates a home, creates a potent spirit which in turn doth fashion him that fashioned.” So runs the quotation above the first chapter of Candace Wheeler’s interesting book on “Principles of Home Decoration”—a deep-rooted truth, quaintly and aptly phrased. In fact, it would be an excellent motto for every architect to hang above his drawing board, and for every lay home-builder to keep in mind during the planning, erection and furnishing of his new abode. For there are few more “potent spirits” than the influence that radiates “for better or for worse” from those inanimate but expressive surroundings which comprise the home.

Realizing, then, the vital part which environment plays in the molding of our future, and believing that the ideal home life of the American people is one of solid but unpretentious comfort and friendly democracy, we naturally plan Craftsman houses along very simple, homelike lines. The roomy porches, the big living rooms, the open fireplaces, sturdy, decorative woodwork and built-in fittings that are so characteristic of Craftsman plans, result in an atmosphere of genial comfort and hospitality which cannot but be reflected in the lives of those whom they surround.

This is the spirit which we have tried to embody in the two houses designed this month, plans and perspective views of which are presented here.

In both instances we have planned the houses for suburban lots and have used stucco and shingles for the walls and roof, these materials being most in keeping with the design. As a low roof, wide eaves and dormers give a homelike, bungalow effect,

we have intentionally kept the roof lines as low as possible, and given headroom to the upper story by means of dormers which break up the large roof area and give variety of both contour and materials. In fact, a single perspective view can give only a very limited impression of these houses, for the angles and nooks formed by the porches and dormers result in an irregularity of outline which makes the buildings interesting from whatever point one sees them.

The first house, No. 175, is planned for a small family who keep a maid. The entrance, which is in one corner, is sheltered by the recessed porch with its protecting parapet. It would be a good plan to use a wood or concrete bench on this porch, beneath the front window or against the right-hand parapet, so as to emphasize the hospitable effect of the entrance and serve as a sheltered resting place. Flower-boxes placed along the parapets would also add a friendly touch and bring the house into closer harmony with the garden—in fact, this might be done with all the porches.

Stepping inside one finds a light, pleasant hall with a wide opening on the left into the living room, a door at the rear leading to the kitchen and maid’s quarters, the staircase landing on the right, and in the angle formed by the bend of the stairs, an inviting built-in seat. Beneath the stairs, at the rear, a convenient coat closet is provided.

The big living room is especially light and airy, for in addition to the group of five casements in front and the window overlooking the entrance porch, there is also a glass door leading to the enclosed living porch on the left. Moreover, the wide openings into the hall and dining room on either hand add to the sense of space and light. The entire rear wall, being filled by the open fireplace and built-in bookcases, will form a decorative as well as practical part of the room, and there is plenty of



Gustav Stickley, Architect.
For floor plans see page 278.

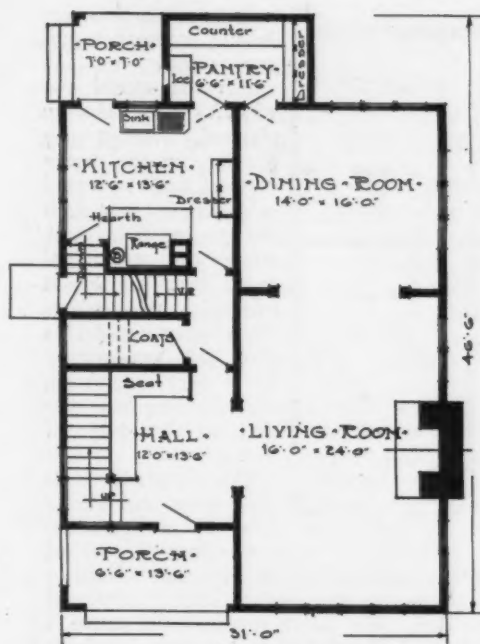
THIS ROOMY CRAFTSMAN STUCCO HOUSE, NO. 175, IS PLANNED WITH FOUR MAIN ROOMS AND THREE PORCHES DOWNSTAIRS, AND THREE GOOD-SIZED BEDROOMS ABOVE: IT IS ESPECIALLY SUITABLE FOR A SMALL FAMILY KEEPING ONE MAID.



Gustav Stickley, Architect.

WHILE THE EXTERIOR OF THIS CRAFTSMAN HOUSE, NO. 176, IS UNPRETENTIOUS, THE SPACE WITHIN, WHICH COMPRISES SEVEN MAIN ROOMS, IS UNUSUALLY HOMELIKE AND CONVENIENT, AS A GLANCE AT THE FLOOR PLANS WILL REVEAL.

CRAFTSMAN STUCCO HOUSES PLANNED FOR COMFORT



STUCCO HOUSE, NO. 176: FIRST FLOOR PLAN.

space for the grouping of settle and chairs about the hearth. Portières or screens in the openings will give more seclusion to the fireside in winter, while in summer the owner will no doubt prefer to leave the interior as open as possible.

The dining room seems almost like a sun-room, with its plentiful windows and glass door opening onto the enclosed breakfast porch at the rear; at the same time there is sufficient wall space on each side of this door for the placing of a small sideboard and serving table, while a china cabinet may be set against the right-hand partition.

The light, large and well equipped pantry affords ample shelf space, and effectively shuts off cooking odors from the front of the house. The kitchen is fairly large and is conveniently arranged, with the sink and drainboard beneath the three rear windows, a long dresser and closet nearby, and the stove back to the living-room fireplace so that the two can use the same chimney. A small recessed porch is provided, and from this the ice-box can be filled.

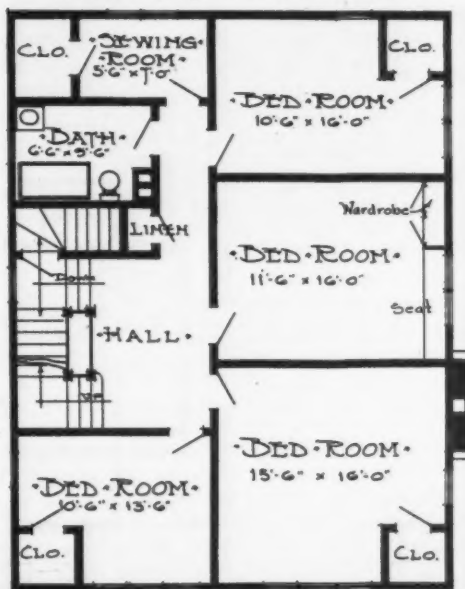
The cellar stairs open from the kitchen hall, and nearby is the maid's room with its two closets and bath. This arrangement, it will be observed, gives the maid her own quarters, secluded from the rest

of the house, and leaves the upper portion free for family use. It also makes a back staircase unnecessary.

Upstairs there is a large light landing, and in one corner of it, beside the stairs, we have indicated a built-in seat which will prove an attractive and convenient feature. In fact, with a couple of rugs, an armchair or two, and possibly a writing desk, this landing can be made very comfortable, and can be used as an upstairs sitting room. A big closet opens on one side of the landing, while on the other are built the attic stairs.

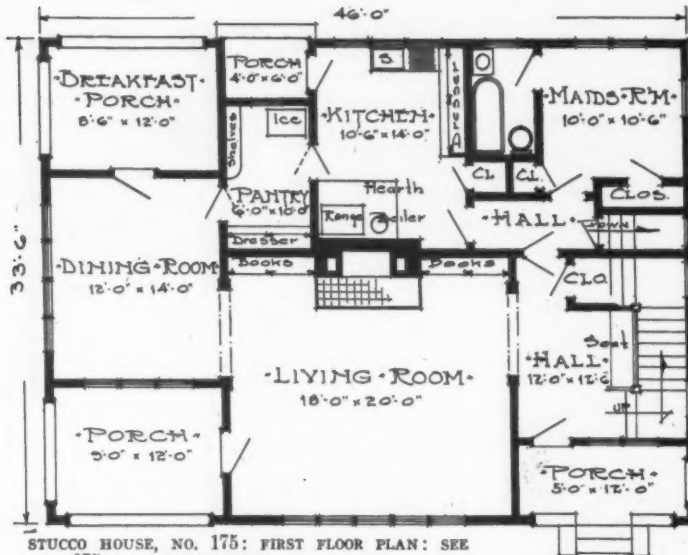
We have shown only three bedrooms—the owner's room in front, and two good-sized bedrooms in the side and rear dormers; but if this house is to be built for a larger family and a fourth bedroom is needed, the big front room may be divided into two by a central partition. A generous amount of closet space is provided beneath the slope of the roof in the angles formed by the dormers, and there is also a linen closet in the hall. The attic is lighted by windows in each of the four dormers.

The next house, No. 176, with its solid, compact outline and its hoodlike roof, suggests the cottage rather than the bungalow type. The small-paned casement windows that peer out from the stucco walls below the steeply sloping eaves, the recessed en-



STUCCO HOUSE, NO. 176: SECOND FLOOR PLAN.

CRAFTSMAN STUCCO HOUSES PLANNED FOR COMFORT



STUCCO HOUSE, NO. 175: FIRST FLOOR PLAN: SEE PAGE 275 FOR EXTERIOR VIEW.

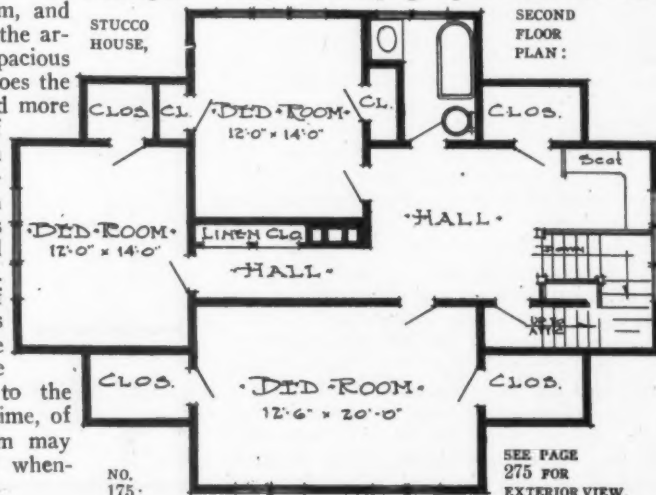
trance porch that shelters the front door, the dormerlike gables breaking up the roof on each side, and the stucco chimneys that suggest the hospitality of the fireside within—while necessary features of an economical form of construction, have all been planned so as to contribute to the homelike, sturdy air of the exterior.

In this house, as in the preceding one, we have provided a good-sized entrance hall, made cheerful with several windows and a roomy corner-seat in the angle of the stairs. On the right is the wide opening into the living room, and here, it will be noticed, the arrangement is unusually spacious and open, for not only does the living room itself extend more than half the depth of the house, but its length is increased by the dining room, the division between the two rooms being merely indicated by posts and panels. Thus, from the front of the living room, one has a long vista toward the rear, through the dining-room windows to the garden. At the same time, of course, the dining room may be readily screened off whenever privacy is desired.

A point worth noting in this interior is the symmetrical way in which the spaces and vistas have been planned. The big open fireplace in the center of the living-room wall is directly in line with the opening in the hall, while the group of front windows is in line with the dining-room opening. This gives an opportunity for a very interesting use of ceiling beams as well as handling of wall spaces.

The kitchen is separated from the dining room by a small but conveniently equipped pantry jutting out at the rear. Built-in dressers are provided in both pantry and kitchen. The latter room should prove a light and pleasant place to work, for there are three windows on the left and another above the sink beside the door leading to the back porch.

The arrangement of the staircase is especially practical. The back stairs ascend from the little passageway between kitchen and front hall, meeting the main stairs, however, upon a common landing from which three steps go up to the second floor.



NO. 175:

SEE PAGE 275 FOR EXTERIOR VIEW.

WITHOUT A COLLEGE EDUCATION

Below this last bend in the stairs a deep coat closet is provided, opening from the central passageway and lighted by a window in the left-hand wall. There is plenty of room for a wash-basin here, and as it is equally accessible from the front and back of the house, this closet should prove a great convenience. From the kitchen three steps descend to a landing from which the cellar stairs go down below the back staircase. This landing is also accessible from the garden, the door being only a step above the ground, and thus an extra side entrance is provided—an advantage when one is gardening, if the tools are kept in the cellar.

Upstairs four bedrooms are provided, opening out of the central hall, and in addition there is a small room or alcove next to the bathroom. This little room may be used as a sewing nook, storeroom, linen room or tiny nursery, according to the needs of the family. Or if preferred it may be arranged to open from the adjoining bedroom and used as a dressing room; or it may be turned into a bathroom and either used with the bedroom or made to open from the hall. Plenty of closets are provided under the sloping corners of the roof; the central bedroom has a wardrobe with a built-in window-seat at the side, and there is a linen closet in the hall.

As to the attic—this may be used for storage or finished off for the maid's quarters, according to the size and requirements of the family. In this respect, in fact, as in many others, the plans are particularly adaptable, and may be modified wherever necessary to make them meet as thoroughly as possible the owner's individual needs and tastes.

Much of the interest of these two houses will depend, of course, on the colors chosen for the exterior. Shingles of a rich moss green will look well against the neutral tones of the stucco. A paler green might be used for the door and window trim, or a contrasting color such as terra cotta or brown. A terra-cotta roof with green or orange trim is always a good combination, and if the window sash and mullions are painted cream or white this will emphasize the lattice effect of the casements and give a distinctly decorative touch to the walls. Where flower-boxes are used along the porch parapets or at the windows, it is a good plan to paint them the same color as

the door and window trim, to carry out the general color scheme.

Those who build in the country will find in the surrounding landscape plenty of suggestions for the colors of both the exterior and interior of their homes, and to the imagination that is alive to the color harmonies of nature, a glimpse of wooded hillside or even a single autumn leaf is full of inspiration.

WITHOUT A COLLEGE EDUCATION

THOSE who occasionally regret their lack of a college education may be interested and encouraged by some facts set forth in a recent editorial in the *Boston Globe*. Among the successful men who have achieved education without going to college, the writer first cites William Dean Howells, editor of the *Atlantic Monthly*, then Jack London and the late Arminius Vambery, the great linguist, author, professor and authority on the Orient.

"Herbert Spencer," the article continues, "whose philosophy and ethics have long been studied by college instructors, and whose writings had a profound influence on education, refused the offer of an uncle to send him to Cambridge University. From the age of 17 until he was 26 he was an engineer on the London & Birmingham Railway. But it was Spencer who enriched the theory of Darwin with the doctrine of the survival of the fittest, and his optimistic philosophy was a bulwark against the pessimism of the German metaphysicians.

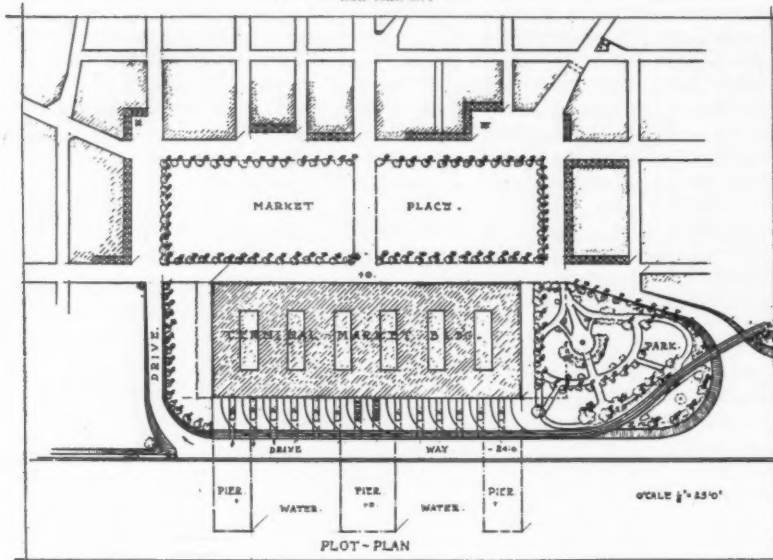
"Elihu Burritt, the 'learned blacksmith' of New England, who was one of the first and one of the foremost advocates of universal peace, knew 50 languages before he was 30 years old, but his student's lamp was the forge and his desk was an anvil.

"Napoleon left Brieenne when he was 16 and always was contemptuous of scholars. Washington did not go to school after he was 15, and Franklin's strictly scholastic training ended when he was a lad of 10. Abraham Lincoln did not go to school at all."

As the editorial in question concludes, the few examples cited here show that lack of a college education is not necessarily an irretrievable loss, although no one will deny that such training is a great help. For "like opportunity, knowledge is everywhere."

THE FARMER AND THE HOUSEKEEPER

MODEL-TERMINAL-MARKET.
GEO. B. POST & SONS
NEW-YORK-CITY



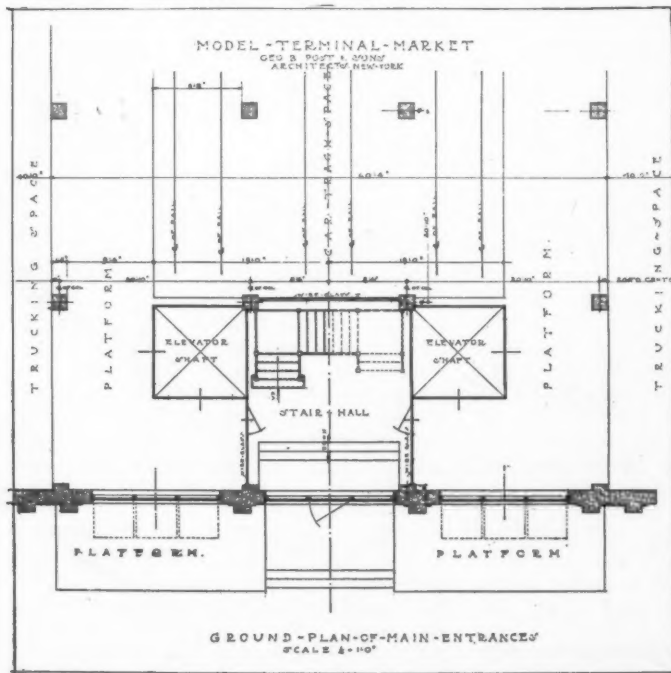
THIS
ARTICLE
IS
CONTINUED
FROM
PAGE
261
OF
THIS
MAGAZINE,
WHERE
SUPPLE-
MENTARY
ILLUSTRATIONS
ARE
GIVEN.

center for two lines of vehicles, one out-
going and the other incoming.

The first and second floors above the

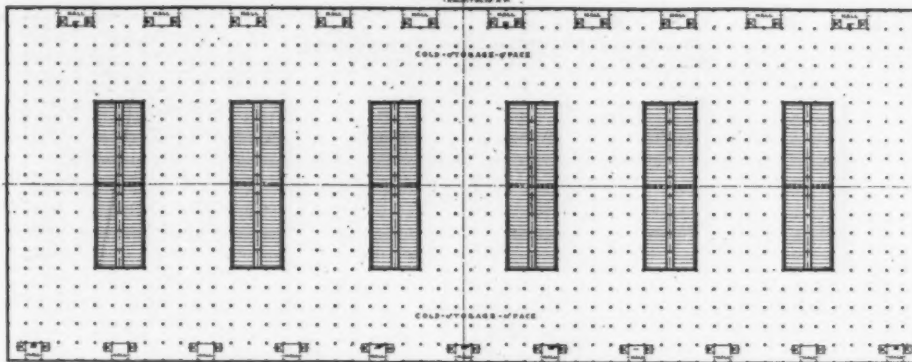
ground floor are given up to general stor-
age or to cold storage. Any goods which
are not taken away directly by wagon or
which remain unsold on any given day, may
be taken by large lifts
at the end of the plat-
form directly up to
one or the other of
these floors and placed
in storage. All around
the second floor space
will be offices and auc-
tion sales rooms where
incoming food stuffs
of all sorts may be
sold by sample at
public auction.

The price deter-
mined at this auction
would hold for all the
goods of a given kind
which came in with a
particular lot. When
one consignment was
bought up by the com-
mission men or the re-
tail dealers it would be
loaded directly from
its freight car into
their respective
wagons. The large



THE FARMER AND THE HOUSEKEEPER

MODEL - TERMINAL - MARKET
SEE P. 281 FOR NOTE

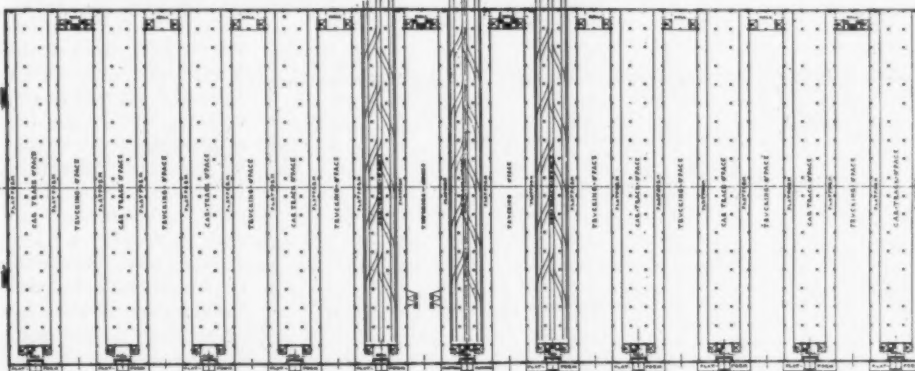


storage space for extra supplies on the upper floors would enable the ordinary retail dealer to secure such extra amounts of goods as he might need in any emergency without having to wait for another con-

vegetables which would otherwise go to waste might be preserved at comparatively small cost.

In addition to these terminals there would be retail markets all over the city. The

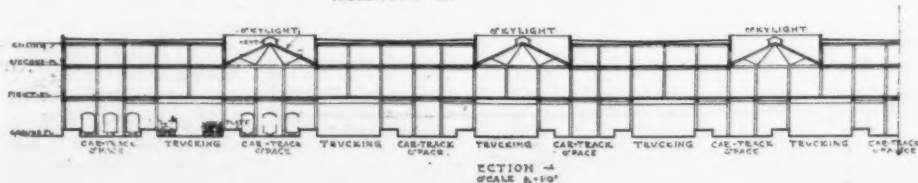
MODEL - TERMINAL - MARKET
SEE P. 281 FOR NOTE



signment to come in. Another feature that would be a great aid to economy of the food supply would be a space on the top floor of the building devoted to preserving and pickling, so that fruits and

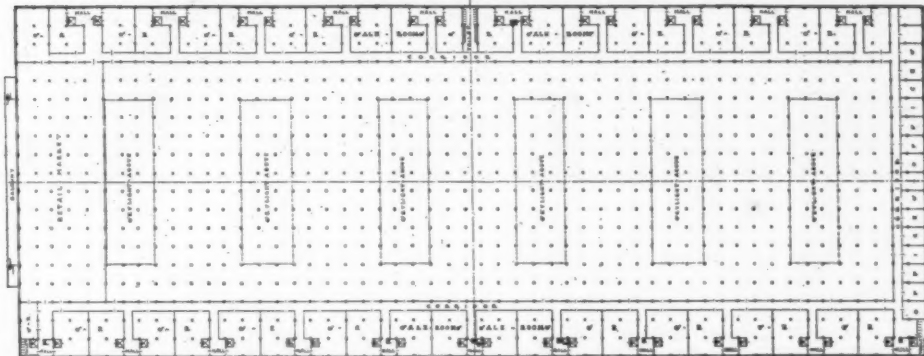
idea of the committee is to divide the city into sixty districts, the size of the district being ruled by the density of the population. Each retail market would occupy a central position in a district of about fifty thousand

MODEL - TERMINAL - MARKET
GEO. B. POST & SONS
ARCHITECTS - N.Y.



THE FARMER AND THE HOUSEKEEPER

MODEL - TERMINAL - MARKET.
GEO. B. POST & SONS, INC.
ARCHITECTS - NEW YORK



FIRST-FLOOR-PLAN
OF SCALE 1/4" = 1'-0"

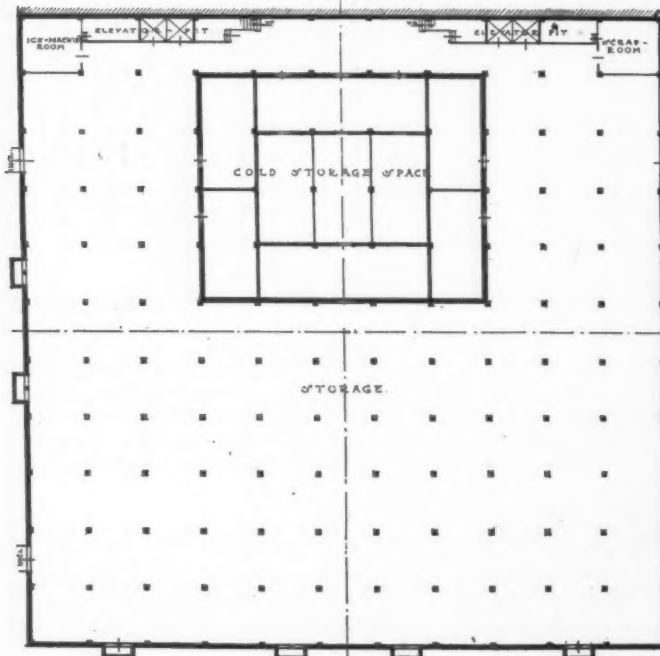
people, so that the food which would be brought each day from the wholesale market could be purchased directly by the consumer, a plan which would reduce to a minimum the handling and trucking and also the distance which the food would have to be carted. These retail markets are

planned after the most modern methods of efficiency, every arrangement being made to do the necessary work as quickly and economically as possible.

A part of the plan is to have the upper floor of each one of the retail markets given over to a manufacturing department, where

MODEL - RETAIL - MARKET.

GEO. B. POST & SONS, INC.
ARCHITECTS - NEW YORK



BASEMENT-FLOOR-PLAN.
OF SCALE 1/4" = 1'-0"

the fruit or vegetables which are too ripe to keep for tomorrow's sale, and yet are in excellent condition for preserving, can be canned and made into jellies and jams right on the premises. In this way some of the surplus products liable to be wasted by deterioration could be preserved immediately; others would be sent to the larger factories of the receiving terminals and there would be promptly and properly manufactured. They would then be put into storage in the terminal and in due course go back to the retail stores for sale.

The idea of the committee is to make the whole market system coöperative. Efforts will be made to induce the city officials to

THE FARMER AND THE HOUSEKEEPER

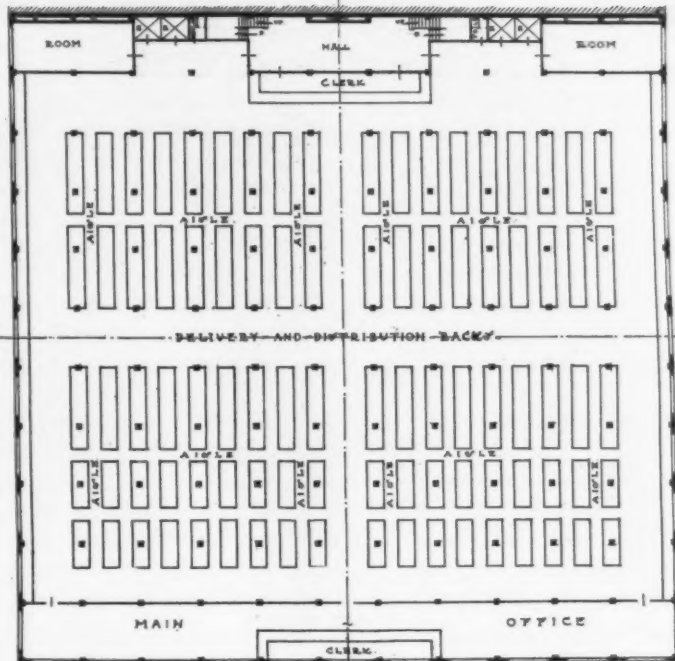
build and equip the receiving terminals. The proposition of spending fifteen million dollars on the proposed Gansevoort Market was taken so seriously into consideration that it is not at all unlikely that an adequate sum would be devoted to the establishment of a more comprehensive and permanent system. Failing this, an effort will be made to enlist the cooperation of the railroads transporting food stuffs to the city and to induce them to build the terminal markets, which would be rented by a cooperative operating company consisting mainly of producers furnishing food stuffs to New York City and vicinity and the consumers of such food stuffs.

The receiving terminals, the retail stores and the manufacturing plants would be under one general cooperative management, the one idea being to conduct the business so that producers would always be paid a living price for their products and the consumers charged the lowest price possible to cover expenses. Any surplus of profits would be divided yearly between all producers and consumers doing business with the cooperative company to the extent of one hundred dollars or more in proportion to the business done. This system would place the whole business of food stuffs, from production to consumption, in the hands and under the control of producers and consumers,—where they should be,—and all surplus profits would be divided by them and paid to them.

The plan is to have the Receiving Terminal Department receive all products and pay in cash, promptly, ninety per cent. of the current wholesale price and in addition ten per cent. in shares in the cooperative company. This department will discharge

MODEL RETAIL MARKET.

GEO. S. POST ARCHT. & -ARCHITECTS, N.Y.



FIRST-FLOOR PLAN
SCALE 1/8" = 10'

all cars, delivering goods as required to the retail stores within its jurisdiction, or putting them in cold or general storage in the terminal building, or sending products to the Manufacturing Department. It will sell and deliver to the Retail Department at the smallest possible advance over cost all supplies required from day to day. It will take back from the retail stores each day products not in proper condition for sale, giving proper credit to the retail stores, and deliver same to the Manufacturing Department, making a proper charge for such products.

The Retail Department at all stores will charge uniform prices for the same grade of food stuffs, and this price will be made as low as possible to safely meet expenses and accumulate a contingent fund or safety surplus.

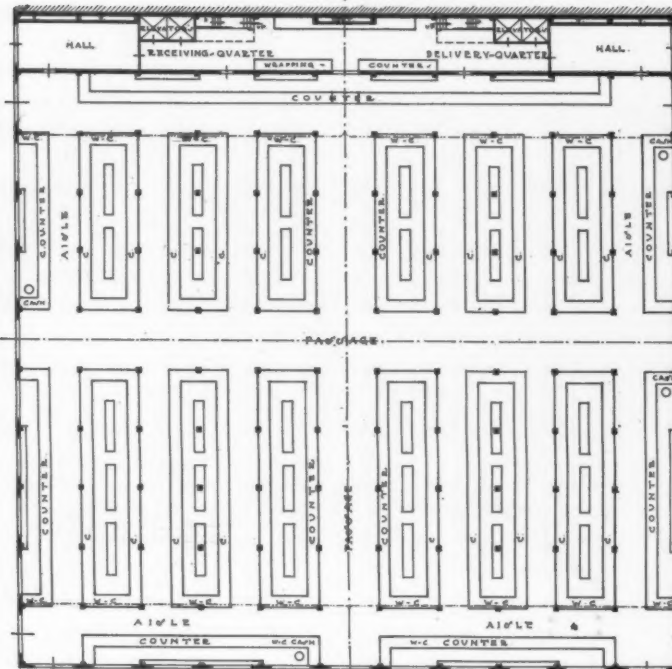
The Manufacturing Department will be charged with all goods delivered to it and credited for all manufactured products at a price sufficient to cover cost and expense.

After careful inquiry into the costs, ex-

THE FARMER AND THE HOUSEKEEPER

MODEL-RETAIL-MARKET.

-GEO B. POST & SONS-
ARCHITECTS N.Y.



GROUND-FLOOR-PLAN
SCALE 1/4" = 10'

penses and profits in food distribution, the New York Food Investigating Commission has estimated that from sixty million to one hundred million dollars each year could be saved to the consumers of New York by the establishment of such a direct, scientific and economic system of food distribution as we have described. The principle is sound and its practicability has been thoroughly tested in Europe, where markets planned and conducted on a similar basis are successful and profitable. The terminal market in Berlin cost seven million two hundred and fifty thousand dollars and the pressure of business has grown so much that a project is now on foot to construct more accommodation at a cost of fifteen millions. This market is maintained by stand rentals and administration charges and by a fund established for the improvement and extension of the system. The entire enterprise, when all charges have been met and interest paid, yields a profit of over one hundred and thirty-five thousand dollars a year.

of farm produce.

The system detailed here is founded on the results of these experiments abroad. The only innovation lies in its adaptation to the particular needs of New York City. We in America pride ourselves on keeping always just a little ahead of the procession. There seems to be no sound reason why the marketing facilities of the metropolis should be a generation behind the times.

FOREST NOTES

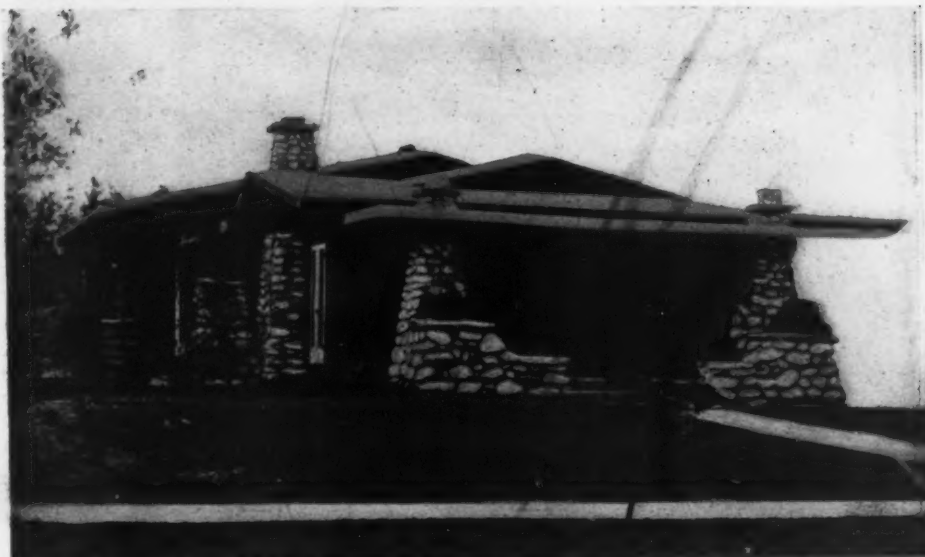
THE U. S. Forest Service is using gasoline railway speeders for fire protection purposes. They follow up trains on steep grades where sparks thrown out by forced draught are likely to start fires along the right of way.

FOREST officers have found that high-power telescopes are not always satisfactory in fire-lookout work. In some localities heat vibrations in the atmosphere are so magnified by the glass that clearer vision can be had with the unaided eye.

In Munich, where the most modern of all European municipal markets was established a year ago, a profit of six thousand four hundred dollars was realized at the end of the first year and production in the neighborhood of the city had so increased under the stimulus of better marketing conditions that plans are now on foot for building another and larger market on the same plan.

All over Europe the story is the same. Municipal and co-operative markets are built and conducted on a sound business basis and yield a substantial money profit to the municipality, besides lowering the cost of living to a reasonable figure and increasing the supply

A LITTLE HOUSE WITH TWO PERGOLAS



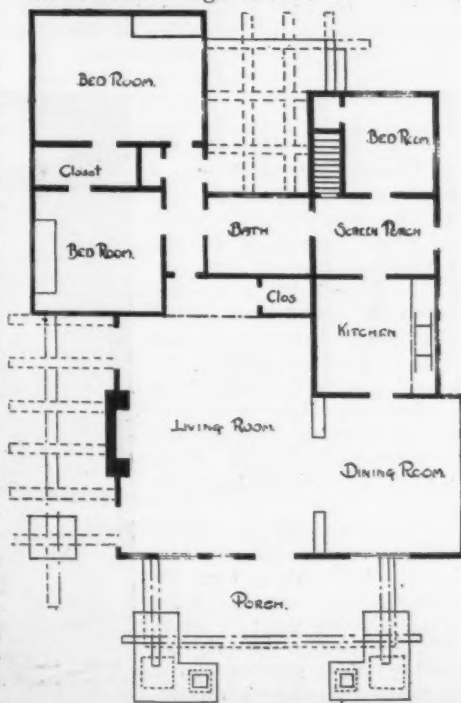
A BUNGALOW PLANNED FOR COMFORTABLE OPEN-AIR LIVING AT SLIGHT EXPENSE: BY CHARLES ALMA BYERS

THE little bungalow presented here is an interesting example of the way in which an inexpensive home may be adapted to open-air living. It proves, moreover, that the provision of facilities for outdoor life, such as porch and pergola, screen porch and open-air bedroom, add to rather than detract from the possibilities for architectural beauty, both of the exterior and the rooms within. And incidentally it may be observed that this growing enthusiasm for outdoor pleasures, as well as for fresh air and sunshine indoors, is just as evident among the modern small and inexpensive houses and bungalows as among the more costly and elaborate ones. A study of the plan and photographs given here will undoubtedly be helpful to many who expect some day to build their own homes, or who have already begun this absorbing and delightful task.

The building is distinctly of the bungalow type, with comparatively flat roof and broad eaves. Cobblestones are used for the masonry work, and the siding is of redwood shingles. The covering of the rather irregular roof is of a gray composition that harmonizes with the carefully selected cobblestones. The woodwork, with the exception

THE HOME OF MRS. H. DUFF, LOS ANGELES, CAL.: HAROLD H. BOWLES, ARCHITECT.

of the siding shingles, is of Oregon pine and is stained a light brown.



FLOOR PLAN OF MRS. DUFF'S HOME.

A LITTLE HOUSE WITH TWO PERGOLAS



THE FIREPLACE CORNER.

In addition to the front porch there is a pergola on one side and another in the rear, making it possible to find an outdoor retreat away from the sun at any hour of the day. There is also an ideal open-air sleeping room, an inside view of which is shown in one of the accompanying illustrations.

The side pergola, built around the chimney, is reached from the living room through two glass doors, while the one in the rear is reached from a small hall. The former is enclosed on two sides only, while the latter is enclosed on three, forming a sort of court or *patio*. Pergola beams are the only covering of an architectural nature, but by the use of vines as much privacy may be provided as is desired. Both of these pergolas, as well as the front porch, have cement flooring, and each of them constitutes an ideal lounging retreat.

The open-air sleeping room, which is of ample dimensions, is provided with a total of eleven pairs of casement windows, nine on the two outer sides and two on the side adjoining the rear pergola. These windows may be opened or closed at pleasure, making

it possible to flood the room with as much fresh air as any one could wish for. The windows are provided with blinds as well as small side curtains, and with these the admission of sunlight may be regulated. Besides a large closet, the room contains a built-in clothes chest, the top of which forms a

window-seat, a very convenient arrangement.

As shown by the floor plan, the bungalow contains six rooms, in addition to the bathroom and screen porch. The living room and dining room are across the front and are connected by a broad arch with built-in bookcases on each side. From a



A GLIMPSE OF THE DINING ROOM.

EDUCATING JAPANESE WOMEN



SUN-BEDROOM: SECOND COUSIN TO THE SLEEPING PORCH.

sort of alcove in one end of the living room, in which is a small closet for hats and wraps, leads a hall that gives access to the bathroom, rear pergola and two of the sleeping rooms. The other bedroom is reached from the screen porch off the kitchen, and is designed as a servant's room.

The living room contains an open fireplace with a simple tile mantel, at each side of which is a glass door leading into the side pergola. The dining room has an especially well-designed and convenient buffet.

The woodwork of these two rooms is particularly interesting, and aids materially in creating a restful homelike atmosphere. Slash-grain Oregon pine has been used and given a dull dark finish, about the shade of weathered oak. Both living and dining room have beamed ceilings, and their walls are finished to a height of about four feet with paneled wainscot. The plastered walls above are covered with a figured paper that harmonizes with the general color scheme, and the ceilings are tinted buff. The floors are of polished oak.

The woodwork of the kitchen, bathroom, hall and the two family sleeping rooms is finished in white enamel, and that of the servant's room is in ivory enamel.

The bungalow is provided with furnace heat and is otherwise modernly equipped. It is located in Oneonta Park, a suburb of Los Angeles, California, and is the home

of Mrs. H. Duff. It was designed by Mr. Harold H. Bowles, an architect of Los Angeles, and represents a total expenditure of \$2,900. It should be built in any locality for from \$2,750 to \$3,000.

EDUCATING JAPANESE WOMEN

THE remarkable achievements of Japan during the past half century have chiefly been the work of her educated sons. The part played in her international life by the gentler sex has hitherto been insignificant. The next step in Japan's progress must be taken by her educated daughters, for whose education along foreign lines, especially in the languages of the great nations, Japan has made provision by the establishment during the past twenty-five years of many educational institutions for girls and women. But Japan has not yet come to as full a realization as Western nations have of the significance of the rôle played by women as social factors. It is common observation among Americans that the careers of Japanese diplomatists, visitors and residents in the United States are greatly furthered by their wives or daughters who have good knowledge of the English language and tact in adapting themselves to American usages. *From Japan Society Bulletin No. 7.*

THE CONSTRUCTION OF YOUR OWN HOUSE

WATCHING THE CONSTRUCTION OF YOUR HOME: BY HAROLD L. ALT

IN building your own home even with the combined services of a first-class architect, good plans and clear specifications, you will find out many things; and if your architect is not as satisfactory as he might be, if his plans are not complete as to details, and if his specifications are not concise and specific, you are bound to find out a great deal more. Now it is not at all beyond the realms of possibility that you, in your endeavor to economize, have not necessarily "beat down" the architect, but have managed to get him to lower his percentage rate or lump sum, which even at its original amount was a poor enough return for time, labor, and education necessary to produce a design which architecturally is a diamond of the first water. Having thus been penny wise, the pound foolishness follows in the fact that, to save his business and himself from financial failure, the architect must needs economize by cutting down the number of drawings made to the minimum, by decreasing his frequency of inspection tours to an almost valueless point, making it necessary to depend entirely on the contractor's word that such-and-such work was done in such-and-such a manner after the other construction has advanced so far as to make proper inspection of the work in question difficult at least and oftentimes impossible.

FIG. 1: SECTION OF GOOD FOUNDATION WALL WITH FOOTING IS SHOWN BELOW.

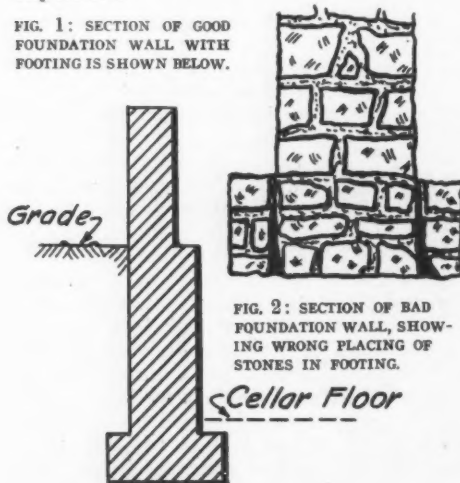


FIG. 2: SECTION OF BAD FOUNDATION WALL, SHOWING WRONG PLACING OF STONES IN FOOTING.

FIG. 3: FOUNDATION WALL IN WHICH STONES ARE PROPERLY LAID UP, WITH FLAT SIDES DOWN.



FIG. 4: UNSUBSTANTIAL WALL: INCORRECT PLACING OF STONES ON EDGE.

Even a first-class architect at his customary figure seldom gets himself or even a representative on the job oftener than once or, at most, twice a week. Therefore, if you have the time and opportunity it behooves you to know something about construction, of how your money is being spent and of what kind of work is being done for you.

The average person building a home usually pays less attention to the actual construction work than he would to a carpenter hanging a screen door, simply and solely because he feels that, having employed an architect, it is "his business to see that the work is done right." And so it is—if the owner is willing to pay for such service. On larger construction jobs one, or sometimes more inspectors are stationed there constantly and these jobs are done right—that is, if the inspection is honest. But on the small house-building proposition, the inspector is altogether too costly a personage to be indulged in, and so we come back to the normal and usual architect's inspection trips of twice (though usually once) a week and possibly even less than that.

There is an old saying about an ounce of prevention being worth a pound of cure

THE CONSTRUCTION OF YOUR OWN HOUSE

and probably nowhere does this apply with greater truth than in the house-building line. Time and time again have mistakes and errors been made by the contractor which, owing to superficial inspections, were not discovered until later, and at a time when to correct them would result in so much pulling apart of the house and recutting and patching that it is decided to let the error go, rather than to do additional damage which would more than counterbalance the gain that would be made by a correction of the mistake. The thing to do is to catch these things as soon as possible before the work gets so far advanced as to make a correction impracticable. With a close observation of the work done every day backed by a distinct idea of what the design in the plans called for (and which you should be positive is the way you want things) added to a little knowledge of the points to watch over, you can stave off many errors; and after being hauled up about a few of these points, the contractor, you may rest assured, will ex-

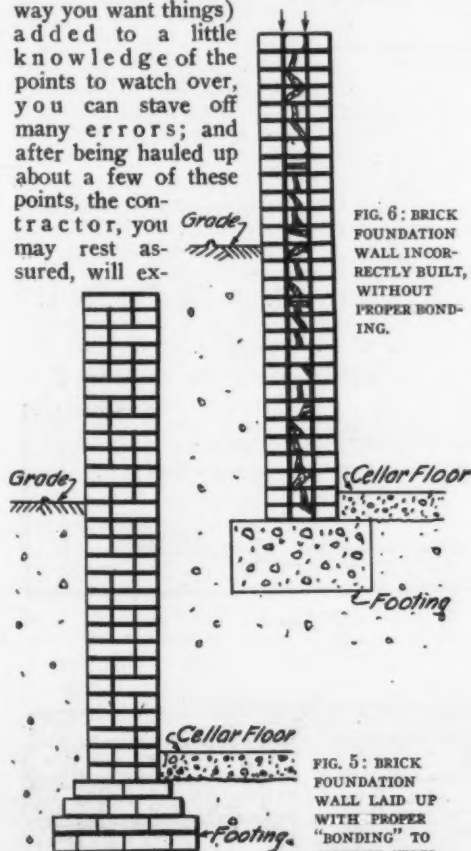


FIG. 5: BRICK FOUNDATION WALL LAID UP WITH PROPER "BONDING" TO PREVENT VERTICAL SPLITTING ALONG JOINTS.

FIG. 6: BRICK FOUNDATION WALL INCORRECTLY BUILT, WITHOUT PROPER BONDING. The diagram shows a cross-section of a brick foundation wall. At the base is a 'Footings' layer. Above the footings is the 'Cellar Floor'. The brick wall is built with a running bond pattern. A 'Grade' line is indicated on the left side of the wall. To the right of the wall, there is a 'Cellar Floor' and a 'Footings' layer. The wall is shown with vertical joints and horizontal courses of bricks.

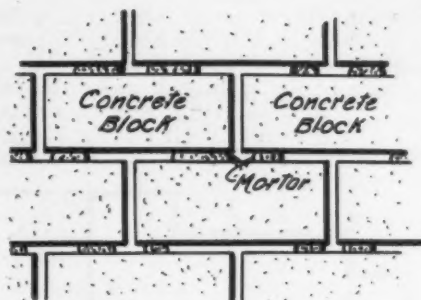


FIG. 7: CONCRETE-BLOCK FOUNDATION WALL SHOWING INEFFICIENT USE OF MORTAR.

ercise considerably more care on the rest.

Naturally in starting construction, the first thing is to clear the ground (if necessary) and, after a proper survey is made and the stakes located, the next is to start the cellar excavation. As soon as actual digging is commenced, provide yourself with an accurate steel tape line of 25 foot

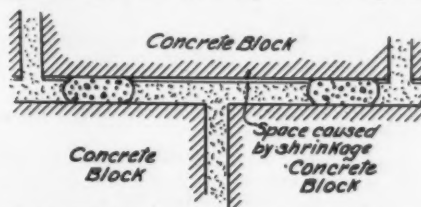


FIG. 8: ENLARGED SECTION OF CONSTRUCTION IN FIG. 7, WHEN COMPLETED, SHOWING SHRINKAGE OF MORTAR.

length and folding pocket rule 48 inches long; these may cost you together between two and three dollars, but before you get through you will think they are well worth the money. When the excavation is completed check off by means of the steel tape the size of the excavation which should be at least one foot longer and one foot wider

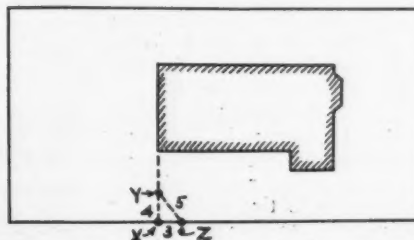


FIG. 9: DIAGRAM OF LOT INDICATING HOW TO CHECK UP LOCATION OF FOUNDATION.

THE CONSTRUCTION OF YOUR OWN HOUSE

than the extreme overall length and width of the house. Also measure the distance from the surveyor's stakes on the side to the side of the excavation and from the ones on the front of the lot to the front of the excavation to see if the digging has been located so that the walls may be

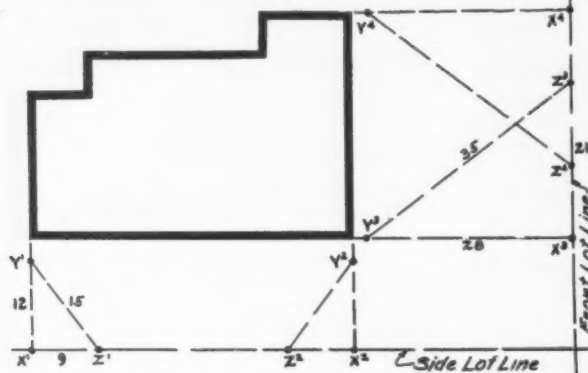


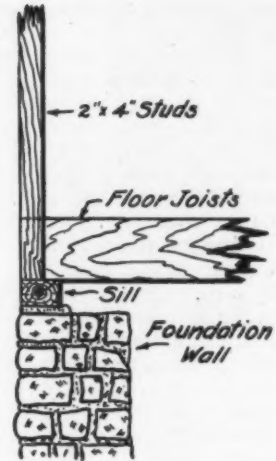
FIG. 10: DIAGRAM SHOWING HOW TO CHECK UP DISTANCE OF CORNERS OF FOUNDATION FROM SIDES OF LOT.

erected *within* the excavation and still be in the correct location.

It is usually hard to tell anything very definite until the mason gets his foundation laid up to the ground line, at which time accurate checking is possible, and this will be described later. The main fact about the excavation is not to be frightened at what appears to be a very small hole even though it is actually larger than the house. This is a peculiarity of most cellars, and if the dimensions check up all right by your tape line, don't worry.

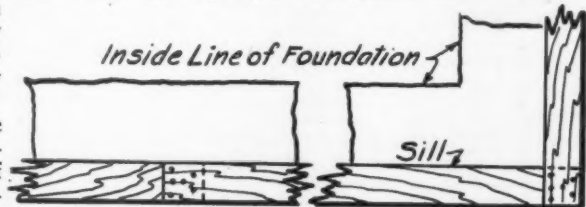
After the completion of the digging of the cellar the foundation is the first part of actual constructive work performed and the general shape or outline of a good foundation wall with a footing under it is shown in Fig. 1. Every good substantial wall is built with such a footing, but don't make the error of supposing your contractor will install such a footing unless your plans and specifications distinctly call for it. If they don't you won't get any footing, and the fault lies between you and

FIG. 11: SECTION OF WALL TO SHOW SILL, STUDS AND FLOOR JOISTS.



your architect—not with the contractor. The object of a footing is to prevent settlement by spreading the weight

over a larger area of supporting ground at the bottom of the wall, and a footing which is twice as wide as the wall will result, roughly, in only one half the settlement in the house that would otherwise take place. Usually footings are about 30 inches wide and about 12 inches deep, and may be constructed of concrete or large flat stones and mortar. Small stones are of little use in a footing, and are liable to permit the toe of the footing (i. e., the part projecting beyond the general line of the foun-



Plan



FIG. 12: PLAN AND ELEVATION OF FOUNDATION WALL AND SILL SHOWING HALVED JOINTS OF THE LATTER.

THE CONSTRUCTION OF YOUR OWN HOUSE

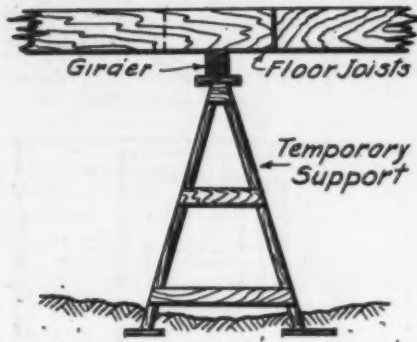


FIG. 13: ONE OF THE TEMPORARY SUPPORTS IN THE CELLAR BENEATH THE FLOOR JOISTS AT THE SPlicing POINT.

dation wall) breaking off as shown in Fig. 2.

The wall of course will have to be composed of what is specified, that is, brick, concrete, concrete blocks, or stone. If built of concrete the sand should be clean and consist of large, coarse grains with sharp edges, and the cement should be Portland cement of some standard make brought to the job in unopened cloth bags with the manufacturer's name stamped on the bag. It is a good idea to test all cement thus delivered by kicking the bags. If the bags are soft, the cement has been kept free from moisture and is O. K., but if one is unyielding and feels as if a stone had been kicked, the cement has been wet or become damp and has already partly set or hardened. If used after this has taken place, it has to be broken up and it then separates into lumps and not powder, so that it does not only mix unequally with the sand, but a large part of its original strength is lost. Therefore, you should insist that the bags in which

Fig. 3 shows how a stone wall should be laid up with flat sides of the stones down and never on edge as shown in Fig. 4. Fig. 5 shows how a brick foundation wall should be laid up with every fifth or sixth course turned crosswise or "bonded" into the wall. This is essential to prevent the wall splitting vertically along the joints at which the arrows point in Fig. 6, which is an incorrectly built wall without proper "bonding." In a concrete block foundation the principal thing is to see that the blocks are set true and that they are well bedded in mortar. Many masons like to set large blocks as shown in Fig. 7, using two little pads of mortar to hold up the block and then after this is set to "point up" or fill in the vacant space under the block by applying mortar at the side. This makes a much poorer bed and, since mortar shrinks slightly in drying out, it is liable to pull away from the upper block, leaving it only the two original pads for support. This is shown in exaggerated form in Fig. 8. By all means let the mortar be spread evenly over the entire top of the lower block and at a greater thickness than required, so that when the upper block is placed on the mor-

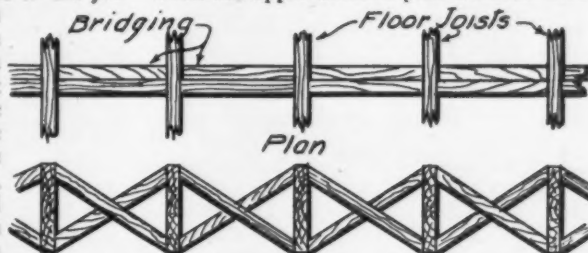


FIG. 14: PLAN AND ELEVATION OF "HERRINGBONE" CROSS BRIDGING BETWEEN FLOOR JOISTS.

tar it will sink down and find its own bed, thus insuring support over the entire bottom surface and a substantial wall.

After the foundation reaches the ground line its location may be most accurately checked (if this is necessary) by the old



FIG. 15: FLOOR JOIST WEAKENED BY LONGITUDINAL CRACK.

the cement has hardened be removed from the premises altogether. It does no harm to repeat this simple test every day, as a bag which is all right on delivery may be wet by a night rain or heavy morning dew sufficiently to make it set.

3-4-5 rule. Suppose Fig. 9 represents an ordinary lot and a foundation constructed thereon. To find out just how far the side of the foundation is from the side of

THE CONSTRUCTION OF YOUR OWN HOUSE

the lot, it is necessary to run a perpendicular line X-Y between the two, which is easily accomplished at any selected point X, and erecting a right triangle X-Y-Z at this point by measuring along the lot line for a distance of 3 feet and then toward the foundation a distance of 4 feet; then to produce a right angle at X the distance from Y to Z must be 5 feet. If it is not, move Y so as to make it exactly 4 feet to

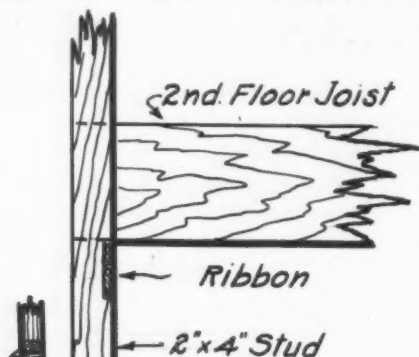


FIG. 16: SECOND-FLOOR JOIST RESTING ON "RIBBON" THAT IS SET INTO THE NOTCHED STUDS.

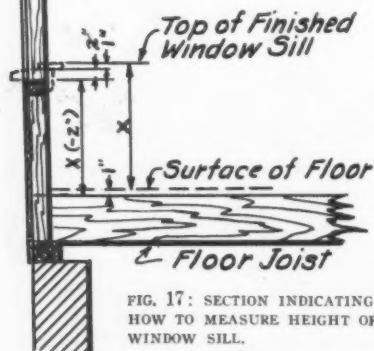


FIG. 17: SECTION INDICATING HOW TO MEASURE HEIGHT OF WINDOW SILL.

X and 5 feet to Z. Then a string stretched so as to pass over X and over Y is perpendicular to the side lot line and a measurement along this string to the foundation wall is the perpendicular distance that the wall is from the side line. Similar procedure can be followed to determine the front distance. It may be mentioned here that as these proportions of 3-4-5 always hold good, much greater accuracy is possible by using multiples of these figures as

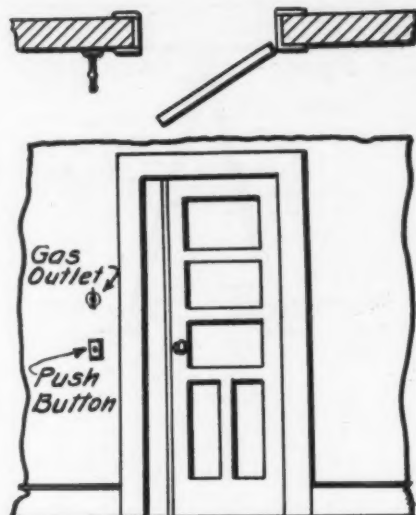


FIG. 18: SECTION AND ELEVATION OF DOOR AND WALL, WITH PROPER LOCATION OF GAS OUTLET AND PUSH BUTTON FOR ELECTRIC LIGHTS.

shown in Fig. 10, and at the same time check each corner to see that the perpendicular distance is the same. In Fig. 10 after running the string down the side of the lot, we wish to check the rear corner first at point X'. A rough measurement from the wall to this point by our eye gives a distance of 15 feet. Suppose then we erect a triangle here with a side of X'-Y' of

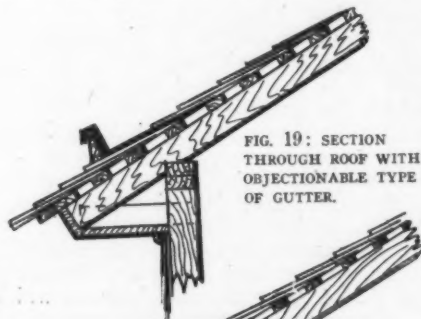


FIG. 19: SECTION THROUGH ROOF WITH OBJECTIONABLE TYPE OF GUTTER.

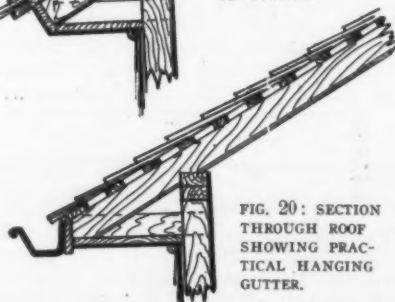


FIG. 20: SECTION THROUGH ROOF SHOWING PRACTICAL HANGING GUTTER.

say 12 feet. As this is the normal 4 foot side we are increasing our triangle three times, so that the distance X'-Z' will not

THE CONSTRUCTION OF YOUR OWN HOUSE

be 3 feet but 3 times 3 feet, or 9 feet, and the distance Y^1-Z^1 will not be 5 feet but 3 times 5 feet, or 15 feet. Then taking our tape line and measuring along X^1-Y^1 we find the distance along the string to the wall to be exactly $15' 7\frac{1}{2}"$. With a similar triangle at the front corner ($X^2-Y^2-Z^2$) we find the distance to the wall is $15' 8"$ or $\frac{1}{2}"$ out of being truly parallel. Don't protest over $\frac{1}{2}"$; if it is a foot or 18" then you have good cause for complaint.

On the front corner the distance is roughly 30 feet, so we use a triangle with the 4 foot side expanded up to 28, which is using a multiple of 7. Then X^1-Y^1 equals 28 and X^1-Z^1 equals 7×3 feet or 21 feet and Y^1-Z^1 equals 7×5 feet or 35 feet. Then measuring along X^1-Y^1 we get the distance for this corner, and by similar method on X^1-Y^1 for the other corner. These measurements are often needless, but are interesting to make and let the contractor see that you expect care to be exercised in laying out the work. The stakes used are only little strips of wood about 24" long, at the exact point on the top of which after being driven into the ground a nail is used for indicating where the line runs across the top of the stake.

As soon as the foundation gets above ground you had better check the locations of the cellar window openings, as it is not at all impossible that they may be misplaced so that they will come under a porch or in some other impossible position by errors in the mason's measuring.

After the completion of the foundation the next step will be the erecting of the rough framing. This will be begun by the laying of a sill all around the top of the foundation wall somewhat as shown in Fig. 11. This sill is usually a $4" \times 6"$ timber laid flat and well bedded in mortar. The size of this sill should be given in your specifications, and it is well to see that you are getting timber of the proper size when the contractor starts laying it. The sill should be in as long sections as the building and length of timbers will permit, and all joints, including the corners, should be halved joints, well spiked, as shown in Fig. 12. After the sill has been laid entirely around the building and the mortar bed under it has had time to set, the floor joists for the first floor are placed upon it and if the span from wall to wall is too great for a single joist a temporary support is usually run in the cellar under the

middle splicing point as shown in Fig. 13. Floor joists are generally somewhere between the sizes of $3" \times 12"$ and $2" \times 10"$. The $3" \times 12"$ are unnecessarily heavy while the $2" \times 10"$ are fairly satisfactory for rooms where the unsupported span is 12' or less. Experiments made by the writer using $2" \times 10"$ s on 14' span 16" apart, give considerable spring to the floor near the center, although perfectly satisfactory for all ordinary dwelling-house uses. The size of your joists and their spacing should be given in your specification as well as the type of cross bridging to be used and how near together this bridging is to be run.

The herringbone cross bridging is shown in Fig. 14, and is the most satisfactory as well as the most common of the various types. It is usually constructed of $2" \times 2"$ stuff and spaced about 8 feet apart. The bridging should run in straight lines from one end of the house to the other and is for the purpose of preventing the joists which are 10" or 12" high and only 2" or 3" thick from buckling, as such high and thin beams are liable to do when a load is applied to them.

Scan every floor joist carefully for serious imperfections such as dangerously large knots and longitudinal cracks or windshakes. Never allow a joist to go in which has a crack along it as shown in Fig. 15, as this resolves the joint into practically two $2" \times 6"$ or $2" \times 5"$ beams instead of one $2" \times 12"$ or $10"$. It may seem to the casual observer that two $2" \times 6"$ beams should be just as strong as one $2" \times 12"$, but, on the contrary, the strength is only half as much.

After the placing of the floor joists the studs or rough framing of the outside walls is placed, which almost without exception is composed of $2" \times 4"$ studs. These are spaced at various distances apart, but it makes a nice job to space them the same distances as the floor joists and to spike the bottoms of the studs to the floor joists of the first floor. Of course this cannot be followed out in every case as the window and door openings will force the studs forming these openings into certain positions, but in the general run the idea is good.

At the second floor line and just below where the second floor joists will be located the studs are usually notched and a very thin strip of wood called a "ribbon" is set into them as shown in Fig. 16, after which the second floor joists are set on top

THE CONSTRUCTION OF YOUR OWN HOUSE

of the ribbon and spiked to the upright studding as also shown.

While the work is progressing it is advisable to measure the distance from the top of the first floor joist to the top of the second floor joist and see if it checks with the distance from floor to floor as given in your plans. At the same time the door and window openings are probably being roughed in and you should decide at just what height you want your window sills by comparison with the sills in some house already completed. After you know how many inches above the floor you want your finished sill, you can check the height of the roughing-in cross piece at the bottom of the window by measuring from the top of the floor joist to the top of the cross piece, which dimension should equal your desired finished height, less about 2". This is because the window frame sill which rests on top of the cross piece is generally about 2" thick and the finished inside sill trim will raise this still another inch, making the top of the rough piece about 3" below your finished sill height above the finished floor, or 2" below the same distance measured from the top of the joists since the flooring will be about 1" thick. This is clearly indicated in Fig. 17.

The width of the roughing-in for the doorways should be the finished width of the door plus 1" on each side for the casing plus 1" on each side for clearance and adjustment or a total of 4", or at the very least 3", more than the desired width of the finished doorway.

Along about this time the capping will be placed on the studs at the top and the interior partitions erected. Also it is likely that your plumber will start his rough piping and there is nothing very much that any one not familiar with plumbing can tell. This work is usually left exposed some time and is subject to the view of the architect, but the owner should see that the outlets for the bathroom fixtures are located where the fixtures should go (as a plumber sometimes to save a little pipe will try to have these locations changed), and also that gas outlets (especially wall brackets) are not located where a door will swing into them or near a window where curtains may be blown against them. It is usually a good thing in rooms where two lights are used to place one near the door on the same side as the door knob, so that a person entering the room in the dark can

turn on a light immediately without wandering all across the room and falling into chairs and other things to get to the light. The proper location at this point is shown in Fig. 18.

In the case of electric lighting this fact should be remembered in locating push buttons so that they can be operated near the door by which entrance is customarily made. Where electric lighting is used, it should not be forgotten that greater convenience can be attained than with gas, especially for stairways and in other locations where it is desirable to control the lights from two points. It is quite feasible to arrange one or a series of stair lights so that a person desiring to go up the stairs can by pushing a button at the bottom light the stairway and upper hall, and after ascending by pushing another button at the top, put them out. As far as inspection of your electric wiring goes, about all you can do is to see that the wiring is run to every light and push buttons located where you desire, and then trust to your architect and the Board of Fire Underwriters. See that things are put in *where* you want them and make your contractors understand that they are responsible as to *how* they are put in.

By this time the roof framing should be up, and it is well to do a little kicking here in most cases in order to get a few extra spikes driven where the roof rafters rest on the stud capping; then in a high wind you will not feel worried by the fact that it might walk off with your roof under its arm. The size of the roof rafters, roof boards and length of the shingles should all be called for in your specifications as well as the amount of lap or exposure of each shingle to the weather. Shingles are one of the most important items to be looked after, as a bad shingle or a leaky roof will do a whole lot of damage. Don't permit any cross-grained knotted or broken shingles to be used and see that the lap is not more than the amount specified. Also note that all valleys or concave joints in the roof are properly flashed or covered with painted tin. This is a most important item, and if your gutter is on the roof (which is bad), the gutter flashing should be installed at the time the shingles are laid—never let this flashing be driven up under the shingles afterward unless to stop a leak.

The objection in the gutter on the roof,

A WELL PLANNED BUNGALOW

as shown in Fig. 19, is that if the conductor pipe ever becomes clogged and the water backs up, it is liable to penetrate under the shingles and thus get into the house, while with the hanging gutter shown in Fig. 20 it would simply run over the side and down on the ground, without any danger to the roof.

After the rough outside studding has all been erected and the window and door openings framed, the sheathing is put on, boxing in the house and making it look much more like the final appearance than the skeleton work previously accomplished. This sheathing is usually of $\frac{7}{8}$ " matched boards, and may be planed or rough, and laid straight or diagonally—there is little practical difference. After the sheathing is all on, see that every broken piece and open knot hole is covered thoroughly by nailing a shingle or small board over the opening on the inside. Unless this is carefully attended to, numerous air leaks will result in high winds and your home will not be anything like as cozy and warm as it should be.

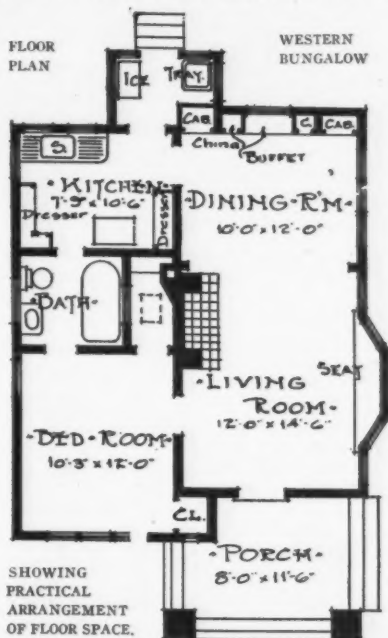
With the completion of the framework and sheathing, comes the setting of the window frames and putting down of flooring. If you want a good floor see that none of the joints in the flooring strips come anywhere except directly on the top of the floor joists. This can most easily be observed from below by looking up between the floor joists and seeing if only longitudinal joints can be observed. Any joints between joists are easily discovered in this way. The window frames should be set securely and with the sheathing brought tightly up against them to prevent air leaks, as well as to hold them in position.

JAPANESE ART CONVENTIONS

RULES fixed for hundreds of years require that almost every subject treated in poetry and painting shall be considered in some relation to one of the seasons, but this should be done in accordance with certain laws of grouping—long established conventions of association—recognized both in painting and poetry; for example, the nightingale should be mentioned or portrayed with the plum-tree; the sparrow with the bamboo; the cuckoo with the moon; frogs with rain; the butterfly with flowers; the bat with the willow-tree. *From the Japan Society Bulletin No. 7.*

A WESTERN BUNGALOW IN WHICH ECONOMY AND BEAUTY MEET: BY H. L. GAUT

THERE seems no end to the variety that an architect can get out of that apparently simple combination—four rooms and a bath. At any rate, the designer of the California bungalow shown below seems able to achieve originality with each small home that he undertakes, and undoubtedly his success is due to the fact that he works



out the plans in close sympathy with the needs of the owner and with due respect to the limitations of the site. And in striving thus for the greatest possible amount of practical comfort within a restricted space and income, he gains an unusually picturesque and satisfying result.

In this low-roofed, many-windowed little home we find much that is charming. The simple and effective use of cobblestones, concrete and wood has made a very attractive entrance, and the addition of ferns on the posts and in the window-boxes has added to the friendly air. The floor plan is full of thought for the convenience of those who live and work there, and the arrangement of the woodwork, built-in

A WELL PLANNED BUNGALOW



A BUNGALOW SHOWING INTERESTING COMBINATION OF WOOD, STONE AND CEMENT.

fittings and other structural features suggests how much substantial beauty can be embodied in even so inexpensive a dwelling.

One of the most interesting points about this bungalow is the grouping of the windows in the right-hand wall of the living and dining rooms. As a glance at the plan and exterior will show, this wall is practically of glass, so that plenty of light and air is insured for the interior. The bay

window of the living room is made doubly inviting by the building-in of a seat, and one can imagine how readily both rooms must lend themselves to simple and artistic furnishing.

The fireplace of course is an important feature, and as it is built in the center of the left-hand wall, its warmth and cheery glow can be enjoyed from both rooms; besides,

the division between them is so slight that the effect is of one long room extending the depth of the bungalow.

The layout of the kitchen and bedroom on the left with the bathroom between and accessible from both, is especially compact and utilizes the given space to the best advantage.



DETAIL OF BUNGALOW REVEALING EXCELLENT ROOF LINES.

STENCILS ESPECIALLY DESIGNED FOR A BUNGALOW



ORIGINAL DESIGNS USED FOR THE STENCILING OF THE WALLS AND DECORATIONS OF A LAKE SHORE BUNGALOW ADAPTED FROM A CRAFTSMAN DESIGN: BY C. B. WHITEHOUSE

THE article on stenciling that appeared in the issue of *THE CRAFTSMAN* for January, 1913, served its purpose in that it inspired the decoration by this means of an attractive one-story bungalow. This comfortable home, an adaptation of a Craftsman plan, is situated on the hilltop of an estate ranging twenty acres along the lake shore of St. Paul, Minnesota. The situation makes its own appeal; the flowers besides bloom in brilliancy of color and purity of outline, the result of freedom from disease.

The four bedrooms and bathroom of the bungalow claim at the moment attention, since it was for their walls that the writer originated the stencil designs herein illustrated, the models for which were the surrounding and favorite flowers.

For the suite of two north-facing rooms the nasturtium designs were chosen. The larger of these rooms, the sitting room, has a picture rail five feet from the floor and below this rail a background of Japanese grass cloth, light golden brown in tone. Above the picture rail the wall is painted with three matt-finished coats, very light cream-brown shading to gray rather than yellow,—a neutral wood shade. The ceil-

POPPEY STENCIL USED BELOW THE PICTURE-MOLDING IN THE SOUTHEAST ROOM OF THE BUNGALOW.

ing is cream colored. Below the picture-molding the wider of the two nasturtium stencils was applied, two different colors being used in the group of flowers, rich mahogany for the large blossoms and deep golden yellow, the true nasturtium yellow, for the buds. A soft green defined the leaves and stems. The stamens of the flowers and the strokes indicating the veining of the leaves were applied later.

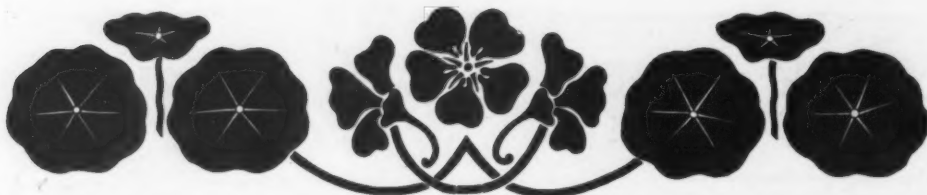
In the smaller room used as a bedroom the walls and ceilings were painted the same color as the upper wall above the picture rail in the larger room, the only touch of contrasting color being in the stenciling, the same design as that used in the larger room.

For the four windows of these two rooms and the French doors opening onto the sleeping porch, plain, scrim curtains were made, finished by hemstitching two inches wide and stenciled with the narrow



IRIS STENCIL DESIGN IN GREEN AND CREAM COLOR WHICH WAS USED IN THE SOUTHWEST ROOM.

STENCILS ESPECIALLY DESIGNED FOR A BUNGALOW



nasturtium border. The same colors were used as in the work on the wall except that a deeper yellow was found necessary for the buds, the light coming through the scrim having the effect of weakening the tones. On the corners of the dresser and table covers, heavy hand-woven natural linen, the small nasturtium medallion was

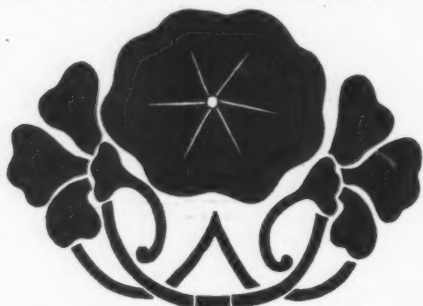
STENCIL DESIGN OF NASTURTIUMS USED BELOW THE PICTURE-MOLDING IN THE SITTING ROOM AND BED-ROOM.

horizontal lines at both top and bottom of the design. The curtains at the three windows are filet net, Craftsman design No. 3 forming the border, and the stencil work was done in a soft shade of rose. The woodwork and furniture are white enamel, the walls Colonial with green the predominating color note.

In the southwest rooms the walls were painted a soft gray-green, very light in tone, and it was here that the iris stencil was used. A rather medium cool green formed the leaves and stems, cream color the flowers and buds. The furniture was white maple; the woodwork white enamel, the floor white maple with green and white Colonial rugs. For this room besides, filet net curtains were made and a Grecian design used for border darned with ecru floss.

On entering the room it is at once felt that it holds within it the power to give refreshed energy.

This work of stenciling was soon found to be decidedly worth while. The rooms are beautiful, even entirely satisfactory; and while the work was at first a bit difficult, it later, with increased practice, be-



NASTURTIUM MEDALLION STENCILED ON THE CORNERS OF THE LINEN COVERS FOR THE DRESSER AND TABLE.

stenciled. The furniture in these rooms was chosen of mahogany, the floors were constructed of maple finished in the natural color of the wood and spread with brown Scotch rugs. Viewing the decoration as a whole it is not too much to say that it is



AN ARROWHEAD STENCIL DESIGN THAT MAKES A NEAT AND DECORATIVE BORDER FOR WALLS OR CURTAINS.

both restful and pleasing to the artistic sense.

The walls in the southeast room were painted a silver gray, the ceiling the faintest flush pink. It was here that the poppy stencil was used below the picture-molding. For the flower a rich shade of rose was used, olive green for the leaves and stems and brown-green for the seed pods and

came easier of accomplishment and very absorbing. At present there is thought of attempting the decoration of library, dining room and kitchen.

In each case two separate stencils were used. There is, therefore, the impression of generosity and completeness of design, noticed about the rooms of this little bungalow.



A NARROW NASTURTIUM BORDER STENCILED ON THE PLAIN SCRIM CURTAINS OF THE TWO NORTH ROOMS.

FURNISHING A HOME

FURNISHING THE HOME: THE OPPORTUNITY AFFORDED IN THE NEW CRAFTSMAN BUILDING

FROM the beginning of the Craftsman Movement, Nature has been the guide in our color schemes, from the designing of an individual piece of furniture to the fitting up of a room or the color harmony of an entire house. We have always objected to one predominating color as much as we have to the haphazard collection of colors and designs that may be interesting in a museum, but cannot coördinate into the harmonious background that must convert a house into a home, and a home into a peaceful, comforting environment. The only way in which one can gain the impression of a home, as suited to the people who are living in it, as a place where memories are born, is to so plan the color that it is no more obtrusive than Nature in her kindest, friendliest moods. And so our Craftsman furniture and furnishings that we are showing today

on the three floors of the new Craftsman Building are, so far as possible, subject to the richest influence that we have received from Nature.

Her browns and her greens have dominated our color schemes, but we have never limited ourselves to one or two tones, any more than Nature herself does. Starting with the wonderful variation of color to be found in properly treated oak, as a foundation note in our furniture and fittings, we have branched out through all the various interesting, subtle shades of green, through the yellows, reds, blues, violets, without ever feeling a lack of unity, because our purpose is, so far as humanly possible, to be at one with Nature in the development of our color scheme. And those of us who love Nature, her woods, gardens, and picturesque seashores, know that she is never a coward in her combination of tones. Whatever colors she chooses, she fearlessly presents in closest relation with all other colors, and always she manages with her blue overhead, her green or gray under foot, her browns in the background to bring together her vivid



LOOKING DOWN THE FIRST FLOOR OF THE CRAFTSMAN FURNITURE SHOP IN THE NEW CRAFTSMAN BUILDING.

FURNISHING A HOME



A GROUP OF FURNISHINGS AT THE 39TH ST. ENTRANCE OF CRAFTSMAN BUILDING.

tones without harshness or discord. There is no limit thus to Nature's daring or to her subtlety and we feel that in house furnishing, *daring and subtlety* are the two controlling impulses. So in planning a large furniture and furnishing display in New York, our desire is to show all the

beauty that a complete gamut of color can give, but always with the most harmonious result when the whole is considered.

The more we branch out into the various fields of house furnishing activities, into the making of metal work, fabrics of all kinds, the selecting of pottery suitable for these furnishings, the designing and planning of rugs and portières, the more we realize that all beautiful varieties of fine house furnishings are interesting and harmonious in combination with the products of the Craftsman Workshop.

At one time when we were just beginning to feel our way along the lines of house fittings, we felt more or less that the



CRAFTSMAN FURNITURE AND FITTINGS ON THE FIRST FLOOR.

FURNISHING A HOME

Craftsman house could *only* carry Craftsman furniture and furnishings. We still feel that the Craftsman house or indeed any house of substantial and dignified ideals is closely related to the Craftsman furnishings; but we have gone far beyond this in our sure knowledge that the good things, the really beautifully designed and exquisitely wrought furnishings of any generation are sure to be harmonious with the Craftsman designs. This is essentially true of Colonial furniture and furnishings; it is true, too, of all the finer products of Japan, rugs, screens, lamp shades, prints, draperies;—all these things from the Mikado's country find a right and harmonious surrounding in the houses furnished in Craftsman ways. The carved ebony from India, the fine old pieces of Jacobean furnishings, the rugs from the Ming Dynasty, the more vivid and flaming designs from the Viennese shops today, all are interesting and apparently all at home in the environment which has for its foundation stone the Craftsman product. Indeed in our new shops in New York in the Craftsman Building we are showing an ever increasing variety of beautiful things that combine satisfactorily with our Craftsman furnishings.

In our rug department on the third floor of the Craftsman Building, we have rugs

of all ages and of great beauty and interest. We have collected some of the rarest of the old Chinese rugs, hundreds of years old, still exquisitely fresh in rose and blue and yellow combinations and with designs full of naïve interest. Besides the Ming rugs, we have the old Samarkand prayer mats, which are especially beautiful with our lighter-toned oak furniture, and the "Long-Life" rugs in their quaint designs of flying bats and luscious peaches, wonderfully and intricately interwoven, giving a rich yet delicate note of perfect color in a Craftsman drawing room. The manager of our rug department feels that some of the modern Chinese rugs with their warmer note of orange possess a rare beauty.

In addition he has a rich variety of the new Irish rugs from Donegal, and our own weaves in Scotch wool; also our reversible rugs woven from our own designs in India and made of bullock's wool. These latter are shown in some of the richest colors,—blue, orange and apple green on wood brown grounds, and are especially good in combination with the warm oak tones of the Craftsman furniture; also in rooms furnished with the Craftsman willow.

Perhaps this is just the place in which to speak of the development of our wil-



THE CRAFTSMAN FABRIC DEPARTMENT: THE SOUTH END OF THE THIRD FLOOR OF THE CRAFTSMAN BUILDING.

FURNISHING A HOME

low furniture, which is one of the specialties of the Craftsman Workshops. This beautiful modern furniture is no longer regarded as appropriate merely for bungalow or summer cottage. It is being made in so many of Nature's own different tones, all finished without varnish (suggesting the willow as we remember it in the sunlight on the river's bank) that it is suited to all kinds of lovely home fittings. It is especially attractive in the breakfast room, the sitting room, the bedroom, and the colors of the willow are varied and beautiful, to suit the taste of many varieties of home-makers. But always the result is simple, beautiful and friendly whether the tones are soft greens or shaded browns, wistaria or spring blue. The furniture is flexible, at the same time durable and in some ways we feel that this willow furniture is a product closer to Nature than anything we have been able to achieve.

The lighter tones of oak furniture are interesting in combination with the willow, and we are upholstering them now with new tones of velvet that seem especially to belong to what we have always thought of as the spring colors,—soft blues, yellows, greens, dull-wood browns and delicate rose. We have grown to feel more and more in the last few years the need not only of more color with our furniture and hangings, but also of the more delicate tones. In fitting up the women's rest room in the Craftsman Club in the new building the dominating note is heliotrope. With this has been combined the

most delicate green and the palest rose. The willow furniture has the heliotrope note, and even the gum wood has the hues of an early day in the woods. We find that in no way do these more delicate tones jar with the general Craftsman scheme when they are well thought out and properly harmonize with the tones of the wood and the coloring of the walls.

We are especially interested in this question of wall covering and all through the new Craftsman Building the walls have been treated by the Craftsman process, which not only is adjustable to every possible color tone, but has the interesting variation of texture that corresponds to the uneven weave of the old Scotch and Irish linens. The surface is rough so that it gathers up the light, and whatever the tone selected it is even more beautiful at night than in the daytime. In the Craftsman Building we have tested walls done in green, brown, yellow, blue, heliotrope, each one forming a unique and beautiful background for the different styles of furniture. The development of this wall treatment has been of great interest as the plaster walls of the new building were in the first place a dead, smooth white which did not seem to lend themselves to any beauty of tone or texture and the development of this particular process came about through our efforts to bring the walls into harmony with the furniture and fittings displayed.

As our interest in the lighter colors increases we find ourselves occasionally returning to ivory-toned wood combined with willow furniture for bedroom fittings.

And for this kind of room delicate fabrics are necessary, in tones that are interesting and appropriate. And rugs, too, we are having woven which seem an inherent part of the whole scheme of cheerfulness and fine harmony.

For the men's Rest Room we have adhered more to the old Craftsman ideal of yellow, brown and orange, with copper and yellow glass for the lighting fixtures and rugs from India



FURNITURE DISPLAY ON THE SECOND FLOOR OF THE CRAFTSMAN BUILDING.

BOOK REVIEWS: ART NOTES

in warm hues and rough weaves. In fact, the men's rest room is an excellent example of all the richness and comfort combined that exclusive Craftsman furniture and fittings can show. As the room has been designed with an open fire, it in many ways becomes a realized ideal of Craftsman beauty. A departure in the furniture of the Craftsman Restaurant will be noticed in the carved legs of the tables and chairs and in the copper binding around the foot of the table legs, also in a wide beveled edge on some of the very large tables and sideboards. These variations do not alter the look of strength and durability for which the furniture has always been famous, but possibly add a note of distinction to the more elaborate library, drawing-room and dining-room pieces. An unusually large stock of these furnishings and fittings is being carried in the Craftsman Building in order to make it possible for any person desirous of furnishing a house completely to find combined under one roof every kind of furniture and every detail of fittings as well as color suggestions that will develop the interior of a home into an environment at once practical, beautiful and not too expensive. We have always felt that "shopping around" was a habit which accounted very often for the lack of harmonious beauty in the American home. It has seemed to us possible here in the new Craftsman Building to furnish an opportunity of planning a home without a jarring note in design or color.

ITEMS OF INTEREST FROM THE U. S. FOREST SERVICE

THOSE interested in the preservation of game will be glad to hear that elk have been found in the Uinta National Forest, Utah, for the first time in many years. Since these elk are not shipments from the Jackson Hole country to neighboring forests, the State and Federal officials regard this apparent increase in big game as the result of protection.

FROM a recent report of the Forest Service we learn that the forests of Corsica, the little island upon which Napoleon was born, are managed by the French government. Lumber, firewood and turpentine are produced, and the various parts of the trees are far more efficiently utilized than in America.

BOOK REVIEWS

OUR OLD NURSERY RHYMES: ILLUSTRATED BY H. WILLEBEEK LE MAIR

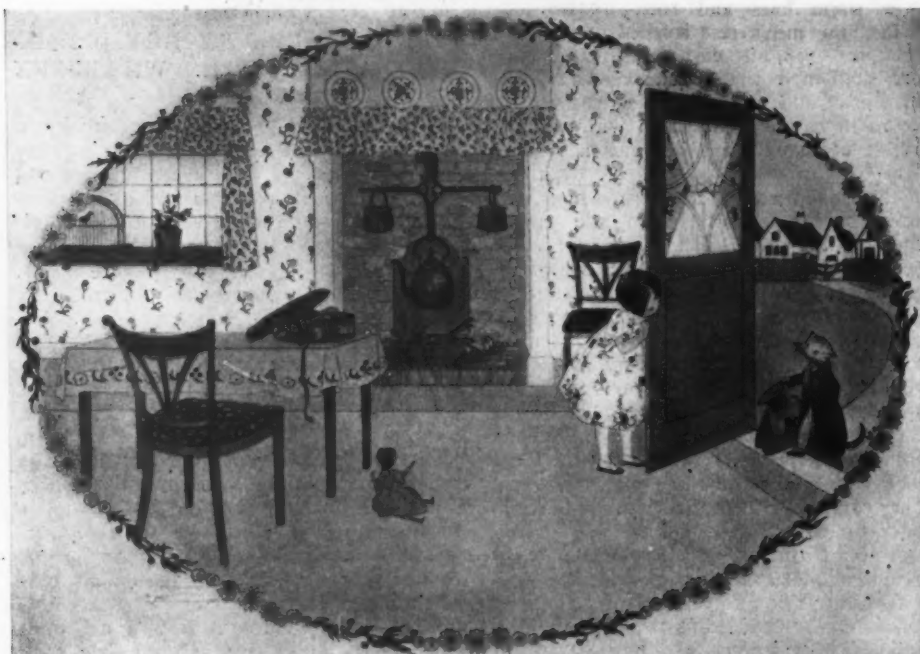
CHRISTMAS is so essentially a children's festival that it is only natural to find at each returning season a renewed and almost universal interest in children's books. Volumes big and little of fairytales and legends, in prose and verse, picture books, song books, nursery rhymes old and new, greet us temptingly from window, bookshelf and counter, reminding us that the time of gifts is drawing near and that—excepting a doll or a toy,—there is no present a child welcomes so eagerly as a new book.

Among the recent publications that should find special favor at this holiday time in the eyes of both old and young, is the volume from which we are reproducing illustrations here. "Our Old Nursery Rhymes" is a collection of the quaint, old-fashioned songs and verses that our childhood knew so well, with the original tunes harmonized by Alfred Moffat, and each one rendered graphic by dainty color-drawings from the brush of Miss H. Willebeek Le Mair.

Seldom have we seen, in the world of children's books, a more charming example of the illustrator's art. Evidently this young artist knows how to enter thoroughly into the spirit of the nursery, listening to the fantastic and amusing songs and rhymes with all the eagerness and rapt enthusiasm of a child. With an imagination and insight which suggest a vivid recollection of her own early playtimes, she has visualized the old, well remembered legends and even the more ancient and less familiar ones, and has set down these mental pictures in a clear and at the same time a delightfully poetic way.

Comedy and tragedy, humor and pathos, seriousness and grotesqueness, run through these picture pages, following as closely upon each other's heels as sunshine upon an April shower. One finds the famous pussy cat who went to London to see the Queen, and upon close questioning admitted having "caught a little mouse under her chair;" likewise the "crooked man" who found the "crooked sixpence," Polly who put the kettle on, and the baby who was rocked on the tree-top. *Little Jack Horner*,

BOOK REVIEWS: ART NOTES



Copyright, 1911, Augener, Ltd., London.

Little Miss Muffet, *Jack and Jill* and other nursery celebrities enliven the pages with their adventures, while *Humpty Dumpty*, *Black Sheep* and the *Three Blind Mice* are also seen.

From a purely technical point of view, the artist's work is characterized by well balanced composition, grace and subtlety of line, soft charm of coloring and exquisiteness of detail.

Moreover, each subject is handled with a delicacy and understanding that denote the sympathetic child-lover. There is a vein of whimsical humor all through the work, so that each new picture provokes an appreciative smile. Sometimes the little figures peep out at one with a prim, old-fashioned air from a background that suggests the well ordered English or German household or the classic severity of a formal garden; at other times the scenes are veiled with an atmosphere of poetic tenderness, as though one were gazing back through the mist of years at the beloved and legendary creations who peopled those "little songs of long ago." But whatever may be the picture's mood, you find yourself entering into it with an enthusiasm and understanding that recall the days when

"PUSSY CAT, PUSSY CAT, WHERE HAVE YOU BEEN?"
ONE OF THE ILLUSTRATIONS BY H. WILLEBECK LE MAIR IN "OUR OLD NURSERY RHYMES."

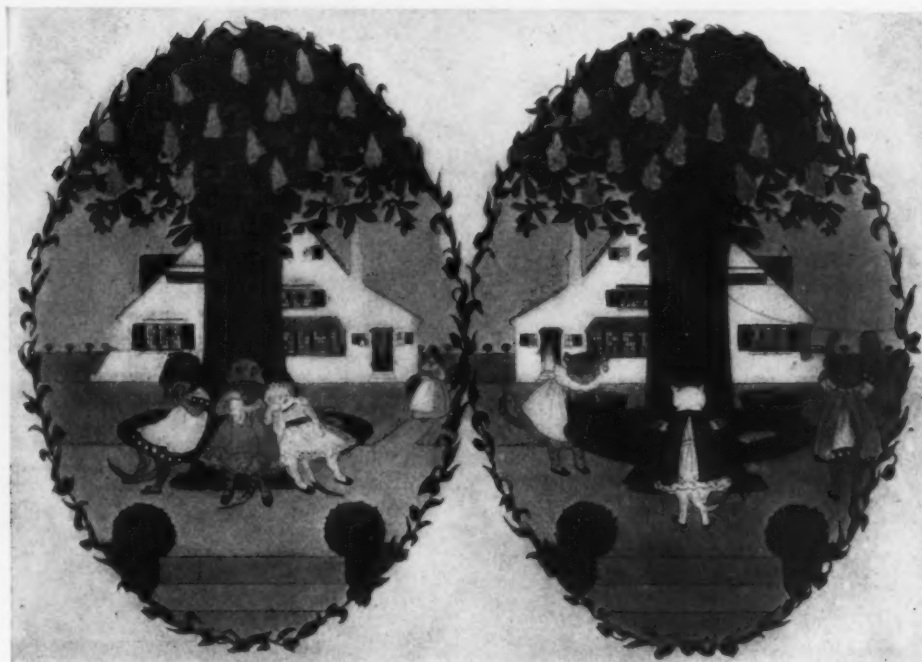
you too believed—or almost believed—in fairies; when the adventure of pussy in the well aroused your keenest anxiety, when the eccentricities of *Mary's* little lamb afforded a bit of genuine humor, and the fall of *Humpty Dumpty* was a disaster of historic significance.

As we glance through the pages we cannot help hoping that the book will find its way into many childish hands this Christmas season, to gladden with music, pictures and rhymes the hearts of the little people, just as the original verses rejoiced our own heart in the pleasant playtimes of long ago. (Published by Augener, Ltd., London, England. American agent, G. Schirmer, Inc., New York. 30 songs and color illustrations. Price \$2.00 net.)

NEW STANDARD DICTIONARY OF THE ENGLISH LANGUAGE: EDITOR-IN-CHIEF ISAAC K. FUNK

THE New Standard Dictionary has been compiled in the interests of the English language and of all those who wish to speak it comprehensively. The volume is a notable achievement destined

BOOK REVIEWS: ART NOTES



Copyright, 1911, Augener, Ltd., London.

to be of unlimited usefulness to multitudes of people. It is a broader, a more complete work than the Standard Dictionary as first published some twenty years ago and which was then a marked advance over all preceding works of similar character.

During the last four years specialists in various sciences and other phases of the English-speaking races have been earnestly engaged in bringing the new dictionary to its present state of usefulness. Neither time nor money has been spared to achieve perfection in this work, both from an editor's and a publisher's viewpoint.

A new departure is found in the two keys for pronunciation that are included—the familiar system known as the text-book key, and the more accurate key, a revised scientific alphabet, approved strongly by modern scholarship. This arrangement, as can well be understood, enables the searcher for information to use whichever key he prefers, while at the same time it assists the scholar, through a comparison of the two systems, to arrive at a just conclusion concerning the niceties of pronunciation.

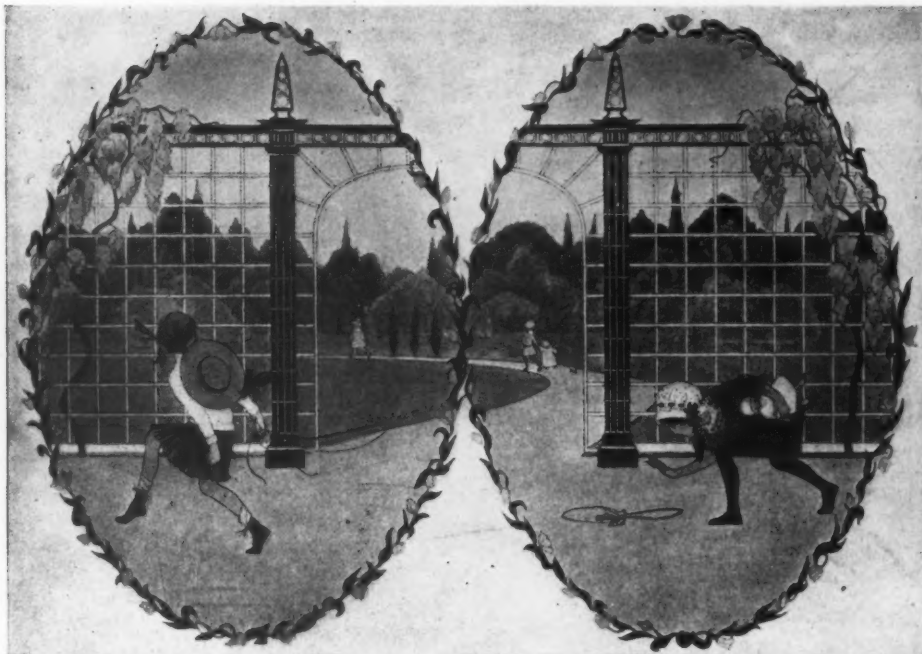
From cover to cover the text of the dictionary has been revised, many new words

"THE THREE LITTLE KITTENS" WHO LOST THEIR MITTENS, AS PICTURED BY MISS LE MAIR IN "OUR OLD NURSERY RHYMES."

have been included, such as those that have hitherto had place only in colloquial or vulgar English and many that have been derived from other languages. The policy pursued by authorities on the English tongue is that of drawing into its fold all words that appeal to the people as necessary to an expression of thought, either complicated or simple. This policy is strongly in opposition to that of the Academie Française, which is so hypercritical about the French tongue that it yearly prunes it severely and enters new words only after an almost unlimited discussion. As a result the vocabulary of the French language is remarkably small in comparison with that of the constantly expanding English tongue.

The make-up of the new Standard is most pleasing to look upon, the paper, the inside lining of the covers and the morocco binding evidently chosen with an idea of long service and convenience. The work is published in one full volume, also in an edition of two volumes, the choice between them being a matter of individual preference. (Published by Funk & Wagnalls

BOOK REVIEWS: ART NOTES



Copyright, 1911, Augener, Ltd., London.

Company, New York and London. Terms defined 450,000. Illustrations 7,000. Price \$30.00.)

THE JOY OF YOUTH: BY EDEN PHILLPOTTS

"THE Joy of Youth," a love story of today replete with modernisms seen through the eyes of ardent souls, shows Mr. Phillpotts in a new field, using his pen in Italy and in commemoration of her immortal art works. And if the story in its directness, its wide sympathy and its aim to perpetuate truth inspires the belief that the author has drunk deeply from the fountain of Mr. Hewlett, it might well be asked if a purer, more sparkling stream could be chosen for an inspiring draught.

Mr. Hewlett may have influenced Mr. Phillpotts; the former in turn has been thought by many to have been deeply molded by Meredith. It seems, on the other hand, as if these men had somewhat the same type of mind, penetrating things with the same quality of vision; and that they have aided rather than been unduly influenced by each other's achievement.

Not in the cause of romance is the "Joy of Youth" of value, but rather for the

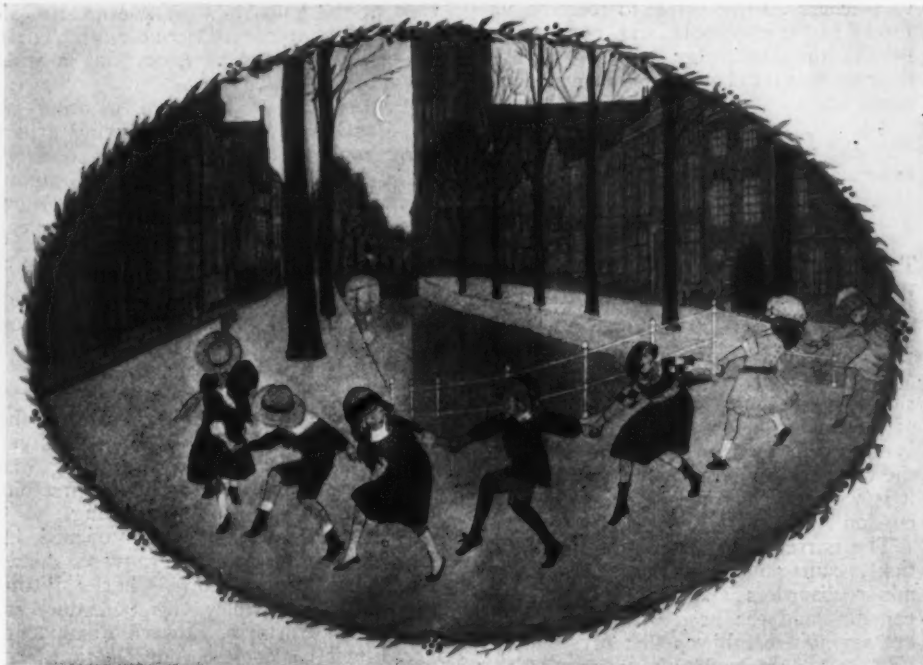
TWO QUAIN MEDALLIONS BY MISS LE MAIR, ILLUSTRATING THE OLD NURSERY RHYME OF "LUCY LOCKET" AND THE LOST POCKET.

opinions it expresses about the great masterpieces sought in the land of blue skies and starlit nights. More information concerning them is related throughout these pages than in many guide books, and in a way infinitely more human, more free from cant. The reader longs to return to Italy, if only to search for the things that he has failed to observe in the past and which are clearly seen by the artist of this story.

This hero of Mr. Phillpotts, (*Bertram Dangerfield*), twenty-seven years old, seeks to see and to understand art, and art alone. He is very earnest. He evolves convictions and arrives at a point wherein rest realities as he conceives them. He says some delightful things.

To many the joy about this hero will be found in his adoration of Greek ideals and sentiments, and in his absolute striving to be guided by the beautiful. He is a hero clean of soul and mind. The girl to whom he expounds his theories and who with him weaves the romance of the story, is led under his influence to see life at a different angle from that of her home in Devonshire. As soon as the change in her atti-

BOOK REVIEWS: ART NOTES



Copyright, 1911, Augener, Ltd., London.

tude toward life is made known, it follows naturally that her engagement to a conventional English neighbor is broken. With this barrier down there is nothing to prevent her returning to Italy, the land of her affection and seeking, amid lightning and storm that swept and bewildered her, her artist lover on the hilltop whither he had gone in pursuance of his work. The final touch is exquisite. "The kiss is as long as the whole life of many creatures that live on earth." (Published by Little, Brown & Company, Boston, 333 pages. Price \$1.30 net.)

DIANA ARDWAY: BY VAN ZO POST

UNUSUAL and delightful—these are the first adjectives that occur to one in attempting to sum up in a few words this many-sided and brilliantly written novel. True, its main theme is not particularly new, being the earnest but futile efforts of a much-experienced bachelor to escape the equally persevering attentions of a vivacious and charming girl, whose only disqualifications, in his eyes, are her youth, her keen and occasionally exasperating powers of intuition and mind-reading, and the fact that her father is a million-

"GIRLS AND BOYS COME OUT TO PLAY" IS THE TITLE OF THE OLD SONG FOR WHICH THIS ILLUSTRATION WAS MADE BY MISS LE MAIR IN "OUR OLD NURSERY RHYMES."

aire. But the unique way in which the story is developed, and the peculiar psychic elements that enter into its unfolding, give every page an original flavor.

As to the style—picture a combination of the avalanche-like vocabulary of Huxley, the realism of Kipling, the bluntness of London and the subtlety of Hewlett, and you will have a faint idea of the versatility of expression in this whirlwind romance. But it is unfair to draw comparisons, for the work is preëminently individual,—an invigorating mixture of wholesome humor and cynical comment, naïveté and sophistication, classic epigrams and modern slang. (Published by J. B. Lippincott Company, Philadelphia. 2 colored illustrations. 327 pages. Price \$1.25 net.)

THE SCHOOL YEAR: COMPILED BY GRACE B. FAXON

UNDER the headings, Home, Outdoors, Worth Whiles, Happy Days, Fundamentals, Frills, Tests and Contests, Sympathy, Character, and Values, this practical book the "School Year" gives

BOOK REVIEWS: ART NOTES

to teachers an incentive to become vital forces in their schools and communities. besides the knowledge of how to bring their schools into harmony with new educational ideas.

The book is enthusiastically written with the promptings behind it of personal experience. (Published by F. A. Owen Publishing Company, Dansville, New York. Illustrated. 256 pages. Price \$1.25.)

THE MOTHER AND THE CHILD: BY NORMAN BARNESBY, M.D.

THE present book, "The Mother and the Child," treats exclusively of these two beings and their close relationship to each other. The care and treatment of the mother before the birth of the child is entered into exhaustively, and the care of the child from the instant of its birth until it is well grown is next passed under discussion.

The nurse and nursery, feeding, infections, contagious and nervous diseases, minor disorders and simple operations, eugenics and the need of common sense, are among the subjects that Mr. Barnesby believes should be better understood than at present by every woman in the land.

The convenient form of the book and its moderate price place it within the reach of many women who have been unable to buy the costly medical books infinitely more difficult of comprehension. (Published by Mitchell Kennerley, New York. 189 pages. Price \$1.25 net.)

ART NOTES

CURRENT AND RECENT EXHIBITIONS IN NEW YORK GALLERIES

THE National Society of Craftsmen has just announced the opening of its Seventh Annual Exhibition of Arts and Crafts, lasting from December 4th to 28th. The exhibition will be, as usual, at the galleries of the National Arts Club, and will include jewelry, metal work, ceramics, bookbinding, pottery, wood carving, textiles, embroidery, leather work, basketry, photographs and Christmas cards.

Likewise at the National Arts Club is the Eighth Annual Exhibition of the Books of the Year, the closing date for which is November 28th.

Art lovers will be interested to know that a collection of etchings by Rembrandt is on

view at the galleries of Frederick Keppel & Co. until Saturday, December 6th. There are eighty etchings here, covering a wide range of subjects.

At a recent exhibition of paintings at the MacDowell Club the following artists were represented: Mountfort Coolidge, Anne Goldthwaite, Elizabeth Grandin, Edith Haworth, Margaret Wendell Huntington, Louise Pope, Clara Greenleaf Perry, Mary C. Rogers and Thomas C. Skinner.

A selected collection of mezzotints by Samuel Cousins, R. A., was on exhibition at the galleries of Messrs. M. Knoedler & Co. the latter part of October.

Etchings by contemporary American etchers were shown during October in the print gallery of Brown-Robertson Company, and each afternoon an etching was executed and explained from the first biting of the plate to the final printing.

The Montross Gallery has opened its galleries for the season, the canvases shown being by George Bellows, Charles Bittinger, D. Putnam Brinley, Guy Bène du Bois, C. Bertram Hartman, Edward Adam Kramer, Elmer L. MacRae, Van Dearing Perrine, James Preston, Eugene E. Speicher, Alden Twachtman, Eugene Paul Ullman, George Alfred Williams, Claggett Wilson and Denys Wortman, Jr. The next exhibition will be one of early Chinese paintings, pottery, bronzes and stone sculpture.

A collection of paintings by Allen Tucker is on view at the Folsom Galleries.

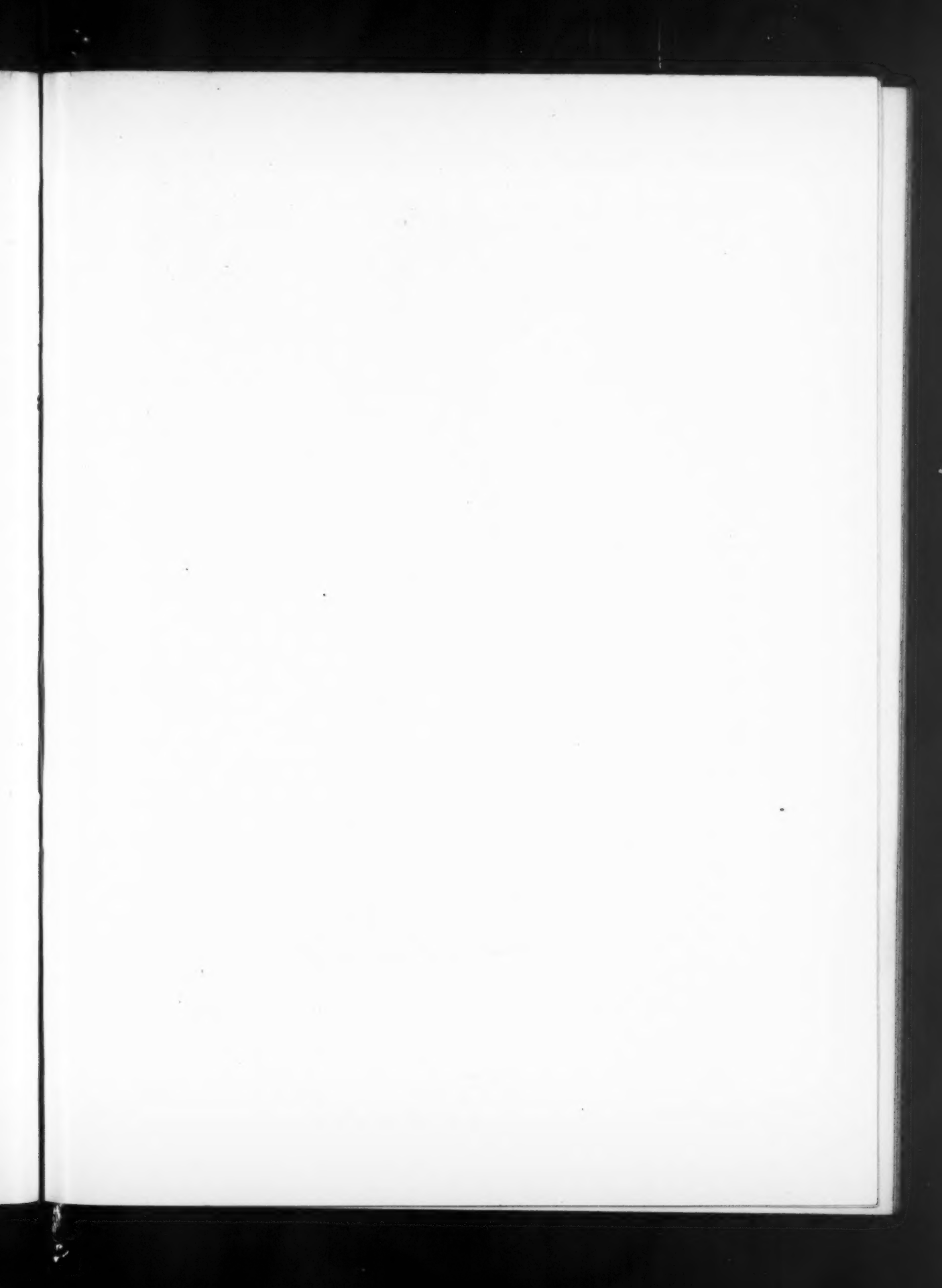
Etchings and paintings by William Auerbach-Levy were shown at the Academy Room in the Fine Art Galleries during November.

Twenty paintings and thirty "journey notes" by Lester D. Boronda were exhibited in November at the Braus Galleries.

"Thirty Paintings by Thirty Artists" constituted a November exhibition at the Macbeth Gallery, among the men represented being Gifford Beal, Frank W. Benson, Paul Dougherty, Childe Hassam, Robert Henri, F. Luis Mora and other well known artists.

Another November exhibition was that at the gallery of Kennedy & Co., where etchings and dry-points by D. Y. Cameron were on view.

Paul Manship, Fellow of the American Academy in Rome, gave an exhibition of his sculpture at his studio early in November.





*Courtesy of the Buffalo Fine Arts Academy.
See Page 315.*

"JUNE MOWER AT REST:" CON-
STANTIN MEUNIER, SCULPTOR.